

MUSICAL AMERICA

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND



Cleveland Thrills to Opera Under Rodzinski's Baton

Tristan und Isolde Is Triumphant Success Under Orchestra's Auspices—Draws Three Capacity Houses and Wins High Praise for Conductor—Alsen, Bampton, Althouse, Baromeo and Patton as Principals Give Distinguished Portrayals—Excellent Staging in Severance Hall by McConnell — Effective Lighting Adds to Glamor of Production

CLEVELAND, Dec. 5.—Tremendous was the success of the Cleveland Orchestra's stage production of Wagner's *Tristan und Isolde*, which Artur Rodzinski conducted with thrilling effect in Severance Hall on Thanksgiving night. Two similarly triumphant repetitions followed, these being given the next evening and the following Monday evening, all to capacity audiences, the first performance having been sold out well in advance. Enthusiasm ran high at each.

The *Tristan* production was the first of a projected series of operas for Cleveland, under the auspices of the orchestra, marking a departure of a most significant order. It came as part of the continuing contribution of the Musical Arts Association to the music life of this city and the mastery with which it was achieved by Dr. Rodzinski's forces and the high acclaim with which it was received were regarded as marking a notable milestone in Cleveland's musical progress, with further productions regarded as assured.

All praise is due to Dr. Rodzinski; to the principals, Elsa Alsen, Rose Bampton, Paul Althouse, Chase Baromeo and Fred Patton, and to others concerned.

Great interest had been aroused by knowledge of Dr. Rodzinski's successes as an opera conductor in Europe and subsequently in Philadelphia, by rumors of his enthusiasm for German opera, and by a desire to see further developments of the uses of the stage of Severance Hall. Scenic arrangements were designed by Frederic McConnell, through the courtesy of the Cleveland Play House, whose director he is. Mr. McConnell was also the production director, assisted in details of lighting by his associate at the Play House, Max Eisenstat.

Designed Series of Planes

Mr. McConnell devised a series of planes, platforms of ascent and descent, brought into play as the action of the drama progressed. The illumination of the sky dome, a unique feature of the stage of Severance Hall, was adroitly managed to create changing backgrounds of considerable subtlety.

Dr. Rodzinski's determination to weave the stage action and the singing

(Continued on page 6)



Geoffrey Landesman
Backstage, After Cleveland Had Given a Tumultuous Ovation to the Orchestra's Production of *Tristan und Isolde*, Three of the Principals and Emma Eames, Famous Soprano Who Was Visiting in Cleveland, Gathered to Congratulate Dr. Artur Rodzinski, Conductor. From the Left: Rose Bampton, the Brangäne, Dr. Rodzinski, Mme. Eames, Elsa Alsen, the Isolde, and Paul Althouse, the Tristan

STOCK INTRODUCES CARPENTER NOVELTY

Symphonic Work, Sea Drift, Has Its Initial Performance In Chicago

CHICAGO, Dec. 5.—The first performance of John Alden Carpenter's latest symphonic work, *Sea Drift*, and the appearance of Joseph Szigeti as violin soloist, attracted exceptionally large audiences to Chicago Symphony concerts, conducted by Frederick Stock, on Nov. 30 and Dec. 1.

Sea Drift was inspired by the sea poems of Walt Whitman. It is markedly different in manner from Mr. Carpenter's earlier works, with their facile rhythms and gay colors. Long and discursive, *Sea Drift* is smooth, sombre and dolorous, bearing a resemblance to Rachmaninoff's *The Island of the Dead*. A feature of the scoring is the composer's use of the vibraphone.

Mr. Stock conducted *Sea Drift* with an evident liking for the music. Mr. Carpenter was brought to the platform several times to acknowledge the applause.

Szigeti Plays Two Works

Mr. Szigeti played Corelli's *La Folia* in the almost forgotten version of Hubert Leonard and Mozart's Fourth Concerto, in D. Both performances revealed the violinist's dignified and scrupulous mastery of the classic style. He had a great success; the progress of the

program was held up to permit a cordial demonstration in his favor.

Elsewhere in the program, Mr. Stock gave a beautiful account of Beethoven's Eighth Symphony. He finished with two brilliant and unfamiliar excerpts from Moszkowski's suite, *From Foreign Lands*.

MARGIE A. MCLEOD

Sir Henry Wood and Arnold Schönberg to Lead Boston Symphony

BOSTON, Dec. 5.—Of special interest to patrons of the Boston Symphony is the announcement that Sir Henry Wood will conduct the pair of concerts on Jan. 19 and 20 and that Arnold Schönberg will appear as guest conductor on Jan. 12 and 13.

New Conductor For Westchester Festival

ALTHOUGH the change has not been confirmed officially by any of those concerned, MUSICAL AMERICA has learned on dependable authority that Albert Stoessel has resigned as conductor of the Westchester Festival and will be succeeded by Sandor Harmati. The Festival will be given annually beginning next May instead of biennially as announced last spring.

CHICAGO ORGANIZES NEW OPERA FORCES FOR WINTER SERIES

Company Will Hold Season in Civic Opera House on Wacker Drive, Beginning on Dec. 26 and Continuing for Five Weeks—Longone Is Artistic Director—Conductors Engaged Are Papi, Van Grove, Krueger and Reiner—Edith Mason and Grace Moore First Singers to Sign Contracts—American Artists Given Preference

CHICAGO, Dec. 5.—The new Chicago Grand Opera Company will open a season of five weeks in the Civic Opera House on Wacker Drive on Dec. 26. Puccini's *Turandot*, a novelty in this city, is to be the opening bill. The enterprise has the financial support of George Lytton and George Woodruff.

Paul Longone, formerly an associate of the late Cleofonte Campanini in the old Chicago Grand Opera Company, will be the artistic director. Four conductors have been engaged: Gennaro Papi, Isaac Van Grove, Karl Krueger and Fritz Reiner, the last named having charge of German productions.

The plan calls for five performances a week, with preference given to American singers for leading roles. Edith Mason, prominent in the former Civic Company, and Grace Moore were the first artists to sign contracts. Miss Mason is to sing in *Madama Butterfly*, *Faust*, *Martha* and *La Bohème*. Miss Moore is scheduled to appear in *Manon* soon after the season opens.

Members of the Company

In the opening *Turandot*, the singers will be Rosa Raisa, Hilda Burke, Mario Chamlee and Chase Baromeo.

Other singers engaged to date include Coe Glade, Marion Claire, Eleanor La Mance, Helen Ornstein, Barbara Darlys, Mildred Gerber, Olga Kargau, Hazel Sanborn and Maria Matyas.

Among the men singers there are John Charles Thomas, Giacomo Rimini, Dino Borgioli, Oscar Colcaire, Dimitri Onofrei, Ludovico Oliviero, Claudio Frigerio, Giuseppe Cavadore, Joseph Royer, Wolfred Engelmen, Frederick Jencks, Norman Cordon and Desiré Defrère, who is also to be the stage director.

Giacomo Spadoni is the chorus master; Laurent Novikoff is ballet master, and Ruth Page will be guest premiere danseuse.

Auditions for young singers have already begun. Orchestra and chorus will number about fifty each. The technical director is to be Harry Beatty. Harold E. Ray will be manager of the business department.

The Opera House was chosen in preference to the more popular Auditorium because use of all the scenery, costumes

(Continued on page 4)

Music That Typifies the Workers Is Played by Philadelphia Forces

Compositions of Harl McDonald Brought to Hearing by Stokowski — Ormandy Conducts as Guest — French Compositions Favored

PHILADELPHIA, Dec. 5.—Leopold Stokowski's first holiday departure of the season brought Eugene Ormandy as guest conductor of the Philadelphia Orchestra for the seventh pair of concerts on Nov. 17 and 18. Mr. Stokowski returned for the eighth pair on Nov. 24 and 25. Both conductors leaned heavily on the French school for their programs, and Mr. Stokowski added works by Harl McDonald to his list. Mr. Ormandy's choice was the following:

Symphony No. 1, in C Minor..... Brahms
L'Isle Joyeuse..... Debussy-Molinari
Le Tombeau de Couperin..... Ravel
Roumanian Rhapsody No. 1, in A..... Enesco

The Minneapolis conductor's popularity here was attested by the cordial reception given him on his entry and after the Brahms, which he read with faithfulness to the score and careful coordination of details. At the end of the program he was recalled several times in appreciation of his interesting list and the superlative manner of its presentation.

Molinari's transcription of the Debussy piano piece alters the essential delicacy of the original, but provides some lovely orchestral color. In the case of Ravel, one finds effects that are sometimes sensational.

Favorite Symphony Is Played

Mr. Stokowski gave the following program:

Overture, Le Carnaval Romaine..... Berlioz
Prélude à L'Après-midi d'un Faune..... Debussy
Daphnis et Chloé, Suite No. 2..... Ravel
The March of the Workers; Exultation of the Workers Harl McDonald
(Extra Numbers)

The Franck is Philadelphia's favorite symphony, judged by request program voting. It was rapturously received, with zest for the strong contrasts in tempo and dynamics imposed by Mr. Stokowski, who thereby lost some of the mysticism and spirituality inherent in the music. These were forgiven in view of the transcendent beauty of the Debussy performance and the romantic flavor of the Berlioz.

The two works by Professor McDonald of the music department of the School of Fine Arts of the University of Pennsylvania were prefaced by Mr. Stokowski's comment that he included them not because of any chauvinistic or local pride, but because of their worth. They are the first and fourth move-

ments of a suite, somewhat (but not unbearably) modernistic in construction and treatment and authentically modern in topic and mood. They have a relevance to Shostakovich's May Day Symphony in program content, but rely on their own individuality, especially in the important use of instruments that

are ordinarily subsidiary, such as the bassoon, English horn and bass clarinet, without, however, utilizing these means to the point of mannerisms. The works proved impressive and were well received.

On Nov. 21 Mr. Ormandy conducted the annual concert of the Philadelphia Orchestra for the Philadelphia Forum. Music by Wagner was featured in the first half of the program, and works by Johann Strauss in the second half. The unusual juxtaposition proved delightful.

W. R. MURPHY

Chicago Forms New Opera Company

(Continued from page 3)

and properties of the Civic Opera can be obtained with the lease. It would be impossible to meet the expense of renting these in addition to paying for the Auditorium, it is stated.

It is further stated that numbers of singers who were stars of the former company have expressed their willingness to appear with the new organization for smaller fees than they formerly received. An exchange of singers with the Metropolitan Opera in New York is also expected.

Providing New Boxes

Subscribers who were dissatisfied with the balcony boxes under the arrangements of the old regime, will be appeased by an alteration in the theatre which will provide for a row of boxes across the centre of the main floor. It is estimated that whereas the Civic Opera productions cost about \$125,000 a week, expenses of the new organization can be met with a weekly outlay of from \$29,000 to \$36,000.

MARGIE A. MCLEOD

American Bruckner Medal Is Awarded to Bruno Walter

Bruno Walter is the first conductor to receive the American Bruckner Medal of Honor, designed by the noted New York sculptor, Julio Kilenyi, exclusively for presentation by the Bruckner Society of America to those contributing most to creating a greater interest in the music of the Austrian composer in this country. The presentation was made by Rubin Goldmark at a meeting of The Bohemians on the evening of Dec. 4.

Schönberg Scholarship Winners Are Announced

BOSTON, Dec. 5.—Lais W. Lautner of Cambridge, Mass., and Annabel Comfort of New York City have been awarded scholarships for study with Arnold Schönberg, according to Joseph Malkin, director of the Malkin Conservatory of this city with which Mr. Schönberg is affiliated.

ORCHESTRA ENGAGES WINNERS OF AWARD

Schubert Memorial Artists Will Appear With Philadelphia Forces

PHILADELPHIA, Dec. 5.—Winners of the Schubert Memorial award for 1933 will appear at concerts of the Philadelphia Orchestra, Leopold Stokowski, music director, in this city and in New York. They are: Dalies Frantz, pianist, whose engagement with the Philadelphia forces was announced in the last issue of MUSICAL AMERICA, and Louise Essex, cellist. Mr. Frantz is to be soloist in the Beethoven Concerto in C in Philadelphia on Jan. 19 and 20

and on Jan. 23 in New York during the period of Issay Dobrowen's leadership.

Notification of these awards was received by Mme. Olga Samaroff, secretary of the Schubert Memorial, from Curtis Bok, vice-president of the Philadelphia Orchestra Association.

The requirements laid down by the Schubert Memorial were made the basis of the joint contest held by the organization and the National Federation of Music Clubs when the latter body held its Biennial Convention in Minneapolis last May. At that time Miss Essex and Mr. Frantz each received the Federation award of \$1,000.



Paul Longone, Artistic Director of the New Chicago Grand Opera Company

BUFFALO ORCHESTRA HAS NEW DIRECTOR

Ingram Resigns From Community Ensemble and Is Succeeded by Wendt

BUFFALO, Dec. 5.—John Ingram has resigned as conductor of the Buffalo Community Orchestra, and is succeeded by Theophil Wendt, formerly of Johannesburg, South Africa, and later of New York. Mr. Ingram's resignation was announced privately after he had conducted the first Sunday night "pop" concert in a series of six in Elmwood Music Hall on Nov. 19. The large audience was unaware of his decision until the news of it was published in the press the next day.

Paul Eisler of New York was guest conductor of the second concert on Nov. 26, the soloist being Edna Zahm, soprano, also of New York. This program was divided mainly between Wagner and Johann Strauss. Solos were the Liebestod from *Tristan und Isolde*, an excerpt from *Die Fledermaus* and a ballad by Mr. Eisler. Both conductor and soloist were cordially received.

Will Conduct Orpheus Group

Announcement of Mr. Wendt's appointment was made by Howard C. Gocus, manager of the orchestra and director of musical activities of the State Department of Education. Mr. Ingram has been appointed musical director of the Buffalo Orpheus. Mr. Gocus states that the Mayor's Committee for the Relief of Unemployed Musicians, which sponsors the orchestra's concerts, feels that the position of conductor should be a "full-time job."

MARY M. HOWARD

NEW OPERA CLUB IS FORMED FOR WOMEN

Mrs. August Belmont Is Honorary Chairman—Limited to 100 Members

At the request of Mrs. August Belmont and with the co-operation of the board of directors and management of the Metropolitan Opera Association, there is being formed a Woman's Metropolitan Opera Club primarily for women music-lovers and limited to 100 members. It is hoped, says a statement of the Opera Association, that the club will fill a need of the women who enjoy opera but who have not felt they could afford the regular subscription and who heretofore have not cared to go alone.

The club will occupy seats in the grand tier boxes for the Saturday evening performances of the coming season, and a room will be set apart for their use between the acts. Mrs. Joseph R. Truesdale is chairman of the committee which consists of Mrs. August Belmont, honorary chairman; Mrs. Longstreet Hinton, secretary; Mrs. Ernest Poole, Mrs. Winthrop Ames, Grace Drake, Mrs. Vera Bull Hull, Eunice Wilson, Mrs. Harold V. Milligan, Mrs. Leroy Sherman Edwards and Mary C. Hardy.

The club is the fourth organization of its kind, the others being the Men's Metropolitan Opera Club, which has been in existence since the beginning of the Metropolitan Opera Company; the National Opera Club, occupying orchestra seats for the last ten years for the Saturday evening performances, and the MacDowell Association, occupying the Omnibus Box on Thursday evenings.

New York Artists Design Settings

It was recently stated by General Manager Gatti-Casazza that the settings for Strauss's *Salomé* and Dr. Howard Hanson's *Merry Mount*, both new productions this season, will be the work of New York scenic artists, Jo Mielziner and Donald M. Oenslager.

Mr. Mielziner, who designed the setting for Gruenberg's *The Emperor Jones*, given last season, will create those for *Merry Mount*. Mr. Oenslager will become associated with the Metropolitan for the first time with the setting for Richard Strauss's *Salomé*.

PRIZE FOR COMPOSITION

American Academy in Rome Publishes Details of Competition

Details of the fourteenth annual competition for a fellowship in musical composition are given out by the American Academy in Rome. This year it is the Walter Damrosch Fellowship that is to be awarded.

Applications must be filed by Feb. 1 with Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York. Two compositions must be filed by March 1: one either for orchestra alone or in combination with a solo instrument, and one for string quartet or for some ensemble combination. A piano sonata or a fugue of large dimensions will be accepted but not songs nor short pieces for piano.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States. The stipend is \$1,250 a year for two years, with an additional allowance of \$300 for travel.

SHEFFIELD FESTIVAL IS REVIVED AFTER 22 YEARS

Mahler's Eighth Symphony Featured as Choral Meeting Is Resumed — Lapse in Festivals Caused by War — Programs Given in Fine New City Hall—Wood Conducts Stirring Performances of Choir

By BASIL MAINE

LONDON, Dec. 1.—One of the outstanding events during the last few weeks has been the Sheffield Music Festival, which was revived after a lapse of twenty-two years. Before the war, this triennial meeting rivalled that other great Yorkshire festival at Leeds.

A Sheffield meeting was due in the autumn of 1914 but, of course, it was impossible to hold it with a chorus carrying no tenors and basses; and, in spite of the example of Leeds, Norwich and the Three Choirs cities, where the festivals were resumed after the war years, Sheffield decided to be content with its reputation for steel and to forego the adornment of music. (Incidentally, Norwich has also allowed its great festival to lapse this year, but, I am glad to say, is now making preparations to take up the tradition again in 1936.)

Last year a fine City Hall was built at Sheffield (with an exterior not unlike that of the new Auditorium in Worcester, Mass., pictures of which I have seen in MUSICAL AMERICA) and the music lovers of the city thought that nothing less than a music festival could match the magnificence of its new building. A committee was formed, Sir Henry Wood and the London Philharmonic Orchestra were engaged and four programs, to be given in two days, were arranged.

Performers Number Six Hundred

These triennial festivals are usually associated with the production of a new English work, but at Sheffield, excepting the Yorkshire-born Delius's *Song of the High Hills*, no English music, whether old or new, was heard. If this was a shortcoming, the committee can claim that the production of Mahler's Eighth Symphony (choral) was an event rare enough in this country to give the festival distinction. The symphony was performed by a chorus of 400, about 100 boys and by an orchestra of 104 (including organ, piano, celesta and mandolines). It is important to have good singing from the boys. This boys' choir, collected from the city schools, sang, not with the timid tone of Elijah's Youth looking for a sign of rain, but as if this were the opportunity of a lifetime. As Sir Henry had told the boys at rehearsals, they will probably never have the chance to repeat their experience, even if they grow up to be solo singers or choristers.

In England, for a number of reasons, we have heard very little of Mahler. Not even the proximity of the Amsterdam Festival could stir up our interest in his music, with the result that, between Brahms and present-day compositions, there is a wide gulf in the ordinary listener's knowledge. Both Mahler and Bruckner have been thus neglected. It is too late to repair the breach. For whenever these composers are performed now, we find we have lost the taste for their kind of expression, especially for Bruckner's. They

do not seem to be supplying a need as Sibelius's symphonies have lately done.

Gratitude and Praise

Yet I, for one, would not have missed the Sheffield Choir's performance of Mahler's Eighth. With the exception of two of the eight soloists, all of the performers won our gratitude and praise. The interior of the new hall was a splendid setting, and while some of the effect was counteracted by capricious acoustics, I cannot believe that a better interpretation of the symphony has ever been given. The spirit of singing and playing helped us to know the music for what it truly was.

I do not propose to devote space to the Wagner and the Bach programs of the festival, but an even finer choral achievement than in Mahler's symphony was reached in Kodály's Hungarian Psalm, a work which I consider to be



Herbert Lambert, Bath

Arthur Bliss's New Sonata for Viola and Piano Was Featured at a Concert in London

one of the most impressive choral compositions of our generation. I have heard many productions, including the first (at the Zurich Festival); but this surpassed them all, and it was particularly gratifying that it was conducted by the festival chorus master, Dr. J. Frederic Staton, who appears to be faithfully carrying on the tradition which in Sheffield is associated with Sir Henry Coward.

Success of Monte Carlo Ballet

The Monte Carlo Ballet Russe ended its season at the Alhambra Theatre on Nov. 4. One of the great successes of the season was *Les Présages*, Massine's choreographic version of Tchaikovsky's Fifth Symphony. When I heard that he was at work on a ballet based similarly on Brahms's Fourth Symphony, I was disturbed. Not because I had no faith in Massine's invention or his musicianship. I admire him for both. But Tchaikovsky is one problem; Brahms is another. I know that here I am in conflict with Mr. Ernest Newman, but I am still of the opinion that Brahms calls for so great a concentration in following the processes of thought, that any attempted exposition (or even a "parallel" decoration) by visual means is to be resented as an intrusion. Also, Brahms's symphonic music is not "good theatre," even when it receives a ten-

times better performance than it did when I saw the ballet.

A Fantasy in "Choreartium"

As it happened, Massine's fantasy in "Choreartium" (what a title!) is so striking that I am not sure that Brahms is not the intruder. Why was a Brahms symphony chosen? And if it had to be Brahms, why the Fourth? Strangely enough, the most difficult of all the movements to transform into the dance,



Zoltán Kodály. His Hungarian Psalm Was Impressively Given at the Sheffield Festival

the Andante, came nearest to a satisfactory representation. But, of course, it is impossible to "represent" such a work in dancing and I take the only course left open to criticism by praising Massine's splendid creation as such, and the magnificent performance of the whole company, especially of Mlle. Toumanova and M. Lichine as the "first subject" of the opening movement.

ASCAP Quotes "Musical America" in Comments on "Murder of Music"

The American Society of Composers, Authors and Publishers has issued a thirty-three page brochure, entitled *Nothing Can Replace Music*, consisting of a foreword by the society, followed by the reprinting of articles and editorials which have appeared in the press, following the issue by the society last summer of its stirring pamphlet, *The Murder of Music*.

The brochure includes articles from the *New York Times*, *Herald Tribune*, *Evening Post*, *American* and numerous out-of-town papers, among them those of Boston, Syracuse, Birmingham, Cleveland, New Orleans, Kansas City, Philadelphia, Worcester and Providence. Prominence is given MUSICAL AMERICA by the reprinting on page 4 of its editorial on the subject, which appeared last August, entitled *Mechanization Presents Serious Danger to the Musical Art*, especially as MUSICAL AMERICA is the only magazine whose comment is republished.

Chicago Council of Teachers of Singing Discuss Code of Ethics

CHICAGO, Dec. 5.—The regular monthly meeting of the Chicago Council of Teachers of Singing was held in the Great Northern Hotel on Tuesday evening, Nov. 21. Following an informal dinner, a code of ethics for the profession was discussed and plans for the year were formulated.

Production of Kodály's Hungarian Psalm Impresses — Monte Carlo Ballet Russe Presents Fantasy Based on Brahms's Fourth Symphony—Tertis and Solomon Introduce New Viola and Piano Sonata by Bliss

On Nov. 3, British chamber music was enriched by yet another contribution from Arthur Bliss. The new work is a Sonata for viola and piano which was played by Lionel Tertis and Solomon at one of the British Broadcasting Corporation's chamber concerts. It is an intensely eloquent work, made more so by its beautiful shapeliness. The third movement extends the viola's technique to a far point, but with Tertis to play it, there was no sense of strain. One can well understand that the sonata was inspired by the mastery of this great artist. Indeed, he has been the cause of inspiration in others among our composers, notably Arnold Bax, William Walton and Gustav Holst, who, I hear, is writing a Suite and viola and orchestra, to be produced next March. No man has worked harder than Tertis to defeat the notion that the viola is the Cinderella of the string family, and when he hears of the success of a young viola player, he is as delighted as if it had been a personal triumph.

By the way, Bliss's *Morning Heroes* was given three times in Armistice Week—by the B. B. C. at the Queen's Hall, at Birmingham and at Bristol.

Gigli "Fills" Albert Hall

Beniamino Gigli "filled the Albert Hall," as we say, on Oct. 31, and sang like an angel in a program of good, bad and indifferent music. To those with ears to hear, what a lesson in voice production!

La Scala Publishes Repertoire

MILAN, Dec. 1.—Operas to be given at La Scala during the coming season, which will commence as usual on Dec. 26, will include Verdi's *Nabucco* on the opening night, *Il Trovatore*, *The Legend of the Invisible City of Kitesch*, *La Favorita*, *L'Alba della Rinascita* by Nino Cattozzo (novelty), *Il Carillon Magico*, *La Vida Breve*, *El Sombrero de Tres Picos*, *La Gioconda*, *Fra Diavolo*, *Die Meistersinger*, *Isabeau*, *Roméo et Juliette*, *The Dibbuk* by Roccia (novelty), *La Bohème*, *Werther*, and *Don Giovanni* by Lattuada.

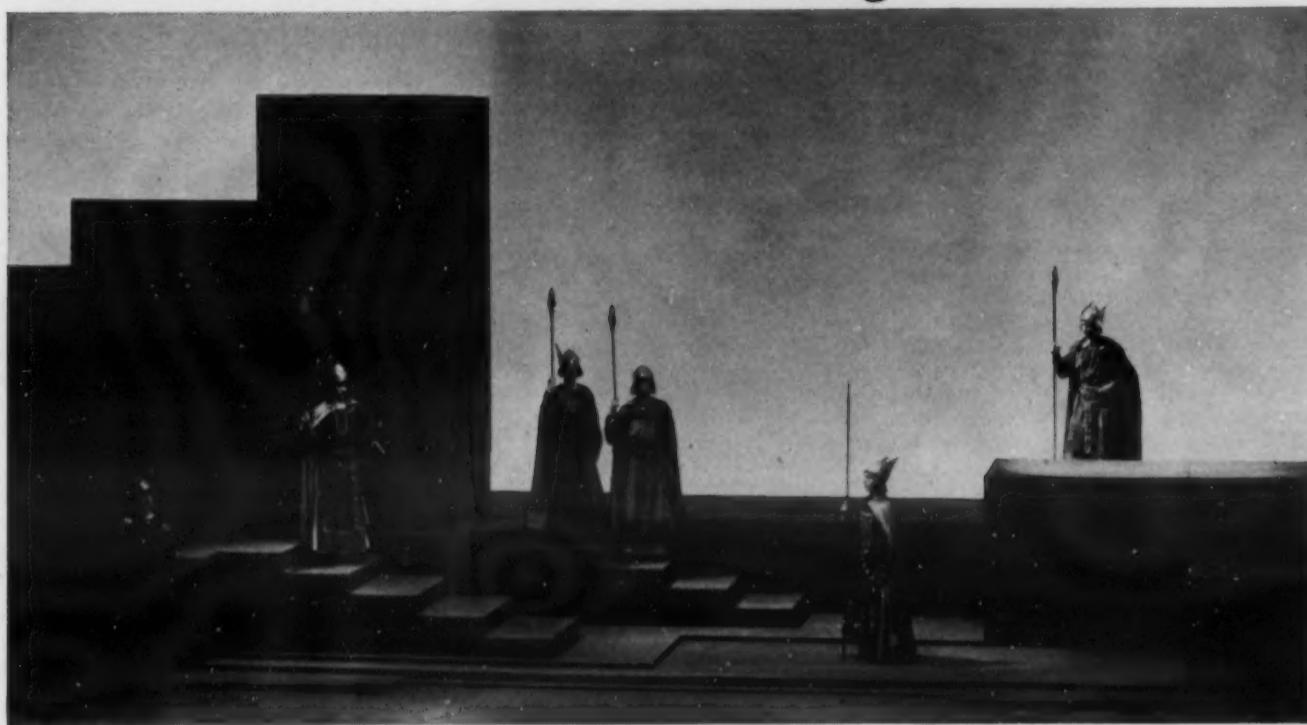
A. Walter Kramer Gives Lecture in Scranton

SCRANTON, PA., Dec. 5.—Under the auspices of its music department, Mrs. Paul G. Collins, chairman, A. Walter Kramer, editor-in-chief of MUSICAL AMERICA, gave a lecture at the Century Club on the afternoon of Nov. 21. His subject was Music, Old and New, which he illustrated at the piano by brief examples of music by Bach, Chausson, Stravinsky, Schönberg and Sibelius.

Henriette Bagger Marries

WASHINGTON, Dec. 5.—The wedding of Henriette Bagger, concert singer, to John Plum, former attaché of the Danish Legation, took place on Nov. 21 in the chambers of Judge Robert E. Mattingly. Mrs. Plum is the daughter of the late Dr. F. R. Weis and of Mme. Palline Bagger, Danish novelist.

Tristan Given Notable Hearings in Cleveland



Geoffrey Landesman
Several of King Marke's Followers Were Grouped for This Photograph of the Scene of Act II in the Cleveland Orchestra's Production of *Tristan und Isolde*. The Settings Were Designed by Frederic McConnell

(Continued from page 3)
into one harmonious whole with the orchestral performance was happily realized. The instrumentalists occupied the movable stage level which corresponds to the pit in other opera houses. Twenty rehearsals contributed to the excellencies of the performance and it must be recorded that each syllable of the singers was heard by every member of the audience. Certainly a happy presage for a new era for music in Cleveland, in a synthesis of all the arts, with working members from each group.

KERBY LEADS ENSEMBLE

Is Guest Conductor of Woman's Symphony in Chicago Concert

CHICAGO, Dec. 5.—The Woman's Symphony gave a concert in the Auditorium on Dec. 3 for the benefit of Northwestern University Medical Clinics.

Paul Kerby was guest conductor, devoting the first part of the program to two compositions by Sir Edward Elgar, *Pomp and Circumstance* and the *Enigma Variations*, in celebration of the seventy-fifth anniversary of the composer's birth. The latter half of the program consisted of works by Johann Strauss.

Mr. Kerby paid marked attention to the finer points of the scores, so that nothing was ever lost. It was a great pleasure to hear the Strauss music under his able leadership. M. M.

A. Lehman Engel to Direct Repertory Playhouse Choral Unit

A. Lehman Engel, American composer, has been engaged as director of the choral unit of the Repertory Playhouse Associates, which meets on Wednesday evenings. Mr. Engel plans to use both classical and modern material, with emphasis on the experimental possibilities of recent compositions. The organization is in its second year of a three-year development plan, and will stage several productions in the late fall of 1934. Summer headquarters are at Putney, Vt.

The Paris Opéra gave last month its 400th performance of *Die Walküre*.

The Isolde of Mme. Alsen was superb, charged with austere beauty and power. Mme. Alsen is no stranger in Cleveland. She was a soloist in three earlier all-Wagner programs with the orchestra, and is recognized as an authoritative Wagnerian exponent.

The Tristan of Mr. Althouse had accumulative power and beauty. His artistic work throughout placed Cleveland in the company of his devoted admirers. Miss Bampton, born in this city, came for the first time professionally. Singing beautifully as Brangäne,

she contributed notably to the vocal and stage ensemble. Mr. Baromeo made his Cleveland debut as King Marke, and sang with splendid dignity. Mr. Patton was a sympathetic Kurvenal; Donald Dickson, the Melot; Charles Massinger, the Shepherd; Fred Lake, the Steersman; Edward W. Gressle, the Sailor.

In view of the success of the enterprise, it is interesting to recall that the music of *Tristan* leads all other compositions in frequency of performance by the orchestra.

ERNESTINE ALDERSON

Music Patron Contributes to Schönberg Scholarship Fund

BOSTON, Dec. 5.—Ernest B. Dane, treasurer of the Boston Symphony and patron of music, has contributed to the Arnold Schönberg Scholarship Fund of the Malkin Conservatory, for the study of composition by talented American composers under the German master.

In addition to Mr. Dane, the list of contributors to date includes: Mrs. Lincoln Filene, Leopold Stokowski, George Gershwin, Steinway & Sons, and the Knabe Piano Company.

Bentzars Give Reception for Chamlees

A reception was given on Sunday afternoon, Dec. 3, by Mr. and Mrs. Ingenius Bentzar at their home in honor of Mario Chamlee and Ruth Miller (Mrs. Chamlee). Mr. Bentzar, with whom the Chamlees and many other well-known professional singers have been studying during the last few years, has now established himself in New York, where he is teaching.

Many prominent musicians, friends of the Bentzars and the Chamlees, were present. During the afternoon Mr. Chamlee and Miss Miller sang to the delight of the guests, accompanied at the piano by Sanford Schlüssel.

To Cable Arbos on Birthday

For the seventieth birthday of Enrique Fernandez Arbos on Dec. 24, friends are sending him a congratulatory cable. Those who wish to join in this may communicate with Irene Lewisohn, 505 Fifth Avenue, New York.

CHICAGO OPERETTA PRODUCTIONS BEGIN

Bartered Bride Is Opening Work In Series—Concerts Afford Pleasure

CHICAGO, Dec. 5.—The American Operetta Corporation, whose purpose is to present opera in English, opened its season at the Garrick Theatre on Dec. 3 with Smetana's *The Bartered Bride*. A large audience attended and expressed enthusiasm. The organization is said to have ample financial backing, and plans to present favorite operas for one week each.

The cast enlisted resident artists and boasted some excellent voices. Leading roles were taken by Alice Mock, William Miller, Frederick Jencks, Lucile Lorell, John MacDonald, Clifford Bair, Bertram Goltra, Joy Fairman, Charles Dobson, Maria Barova, and Ludlow White. A small orchestra served the company under the capable conductorship of Carl Schulte. The chorus was composed of personable young people possessing vocal ability. The staging of Phil Fein was on the American musical comedy order, in keeping with the generally accelerated pace of the entire production. The translation was an excellent one from the original Bohemian by Libushka Bartusek, who also was responsible for effective ballet numbers.

String Quartet Plays Novelty

The Chicago String Quartet opened a series of concerts at the Chicago Woman's Club on Dec. 3. A novelty on the program was Miaskowsky's Quartet, Op. 33, in C.

Sergei Rachmaninoff was heard by a large audience at his first recital of the season in Orchestra Hall on Dec. 3. His playing had a superior quality such as is rarely heard, even from the acknowledged great. The program contained several novelties, Mr. Rachmaninoff's transcription of three movements of Bach's Violin Sonata in E, a dazzling transcription of the Scherzo from Mendelssohn's Midsummer Night's Dream and his impressive Variations on a Theme by Corelli.

Recitalists Make Appearances

Martha Blacker, soprano, was presented in recital by Beta Chapter of Sigma Alpha Phi, musical sorority, at the Chicago Woman's Club on Dec. 3. The assisting artists were Leonard Sorkin, violinist, and Ernest Gunterman, flutist.

Will Blalock, young baritone, gave a recital in the Illinois Theatre on Nov. 26. He displayed a vigorous voice of good quality, excellent enunciation and musical feeling.

MARGIE A. MCLEOD

Menuhin Receives Ovation at Opening of European Tour

Opening his present season with an appearance at the Salle Pleyel in Paris on Dec. 1, Yehudi Menuhin surpassed even his previous triumph in that city, according to a cable received by Evans and Salter, his managers. The number of persons unable to gain admission was estimated to equal the number of those who did hear the celebrated young violinist, and ten encores extended the program until past midnight.

Mr. Menuhin's concerts in the Albert Hall, London, the Augusteum in Rome, and with the Concertgebouw in Amsterdam were sold out more than a month ago. His tour of Europe will also include appearances in Milan, Turin, The Hague, Zurich and other cities.

PARIS REVIVES ERLANGER'S LE JUIF POLONAIS-

Opéra-Comique Stages Work First Produced Thirty-three Years Ago

By GILBERT CHASE

PARIS, Dec. 1.—Camille Erlanger's opera in three acts and six scenes, *Le Juif Polonais*, was revived at the Opéra-Comique on Nov. 22, receiving on that occasion its forty-eighth performance. *Le Juif Polonais* was originally produced in 1900 and received forty performances at that time. During the War it was given seven times.

The name of Camille Erlanger is probably little known to the general public of the present day. He was born in Paris in 1863 and died there in 1919. After winning the Grand Prix de Rome in 1888, he began his career as an operatic composer, in which field his output was considerable. His works for the stage include a "dramatic legend," *Saint-Julien l'Hospitalier*, based on Flaubert's famous story, and the operas *Kermaria*, *Aphrodite*, *La Sorcière*, *Le Fils de l'Etoile* and *Fau blas*.

In his interesting book of memoirs, *Musicians Gallery*, M. D. Calvocoressi gives this pen-sketch of Erlanger: "A quaint little figure he made: thin, sallow, with a small pointed beard, very much like a tame Mephistopheles in top hat and black frock coat with a crimson satin tie." The same writer adds that in his opinion "if a suitable man could be found for the principal part, this work [*Le Juif Polonais*] might prove a success in England and elsewhere."

Plans Revival on Large Scale

The fact is that Erlanger was in a fair way towards drifting into complete oblivion until P. B. Gheusi, the director of the Opéra-Comique, who was a personal friend of the composer and remains a great admirer of his music, decided to revive *Le Juif Polonais* and so remind the present generation of the existence of this one-time quite popular work. What is more, M. Gheusi does not mean to stop with this opera, but plans to carry out an Erlanger revival on a large scale. He has announced his intention of reviving or producing the greater part of Erlanger's operatic output in the near future. The experiment will not be without interest.

Le Juif Polonais is based on the play of the same name by Erckmann-Chatrian, which in turn is based on a popular tale of Alsace. It is interesting to note that the play has just been successfully revived at the Théâtre Français (*Comédie Française*), after a long period of neglect. The play has been translated into English under the title of *The Bells*, and at one time enjoyed a considerable success in this version.

It is essentially a one-part play. It was the late Victor Maurel who took the leading rôle in the original production, and his departure for America may have had something to do with causing the work to be dropped from the repertoire of the Opéra-Comique. It was naturally not an easy task to find a singing-actor capable of stepping into Maurel's shoes. The emphasis in the rôle, let it be said, is on the acting rather than on the singing.

Chief Role Has Ideal Interpreter

In the present revival the part of Mathis (the principal rôle) was played by Claude-Got, who is quite young, but

who showed a remarkably mature histrionic talent. He is ideally suited to the part, his large stature and rugged, virile features coinciding with the character of the Alsatian innkeeper and burgomaster, who commits murder through a mistaken idea of parental affection. The character is a complex one, but Claude-Got seized all its aspects, and to his splendid interpretation



Camille Erlanger, Composer of *Le Juif Polonais* and Other Dramatic Works

must be attributed a large share of the success which the performance obtained.

Christiane Gaudel, who last year received a first prize at the Conservatoire, made her debut on this occasion in the rôle of Suzel, Mathis's daughter, whose task it is to look pretty, act charmingly and sing sweetly. The first and second of these tasks Mlle. Gaudel fulfilled with no difficulty, but her vocal prowess was marred by her nervousness. On future occasions she will doubtless be in a better position to do herself justice.

M. Claudel as Christian, Suzel's fiancé, had a part in which it was difficult not to look foolish, and did not succeed in overcoming this difficulty. All the other roles were excellently cast, including Mlle. Lecourver as Catherine Mathis, Félix Vieuille (who took part in the original production) as Walter, M. Pujol as Dr. Nickel and M. Dufont as the Juif Polonais—giving his name to the play, but making only a brief and uncanny appearance on the scene. This is explained by the fact that the Pole has been murdered fifteen years before the action of the play opens.

Screen Projections Used

An element which undoubtedly contributed greatly to the success of the performance was the mise-en-scène of the third act. It is in this act that Mathis, sleeping in his solitary chamber, is tormented by remorseful visions, and is constrained to react in his dream the details of his former crime, the secret of which dies with him. As can readily be imagined, this scene offers striking possibilities for weird and impressive stage effects.

Thanks to the use of screen projections and of special lighting effects, these possibilities were realized in a manner calculated to arouse the envy

of the Grand Guignol, the theatre which specializes in supernatural "thrillers." Nightmarish visions succeed one another: the eye of the murdered man enlarged to enormous proportions; his face appearing at the bedside of the murderer; a man swinging on a gibbet; a ghostly court of justice; and finally the scene of the crime, a desolate snow-covered spot beside a frozen stream. Scenes disappear and merge into one another. All this may be relying on scenic devices at the expense of art; but its effectiveness cannot be denied.

Roger Lalinde, who was responsible for the mise en scène, has scored a decided success. The settings designed by M. Deshays were also worthy of note.

Music Is Good "Theatre"

And what of Erlanger's music? If I have left it for the last, it is only because the impression it makes on us is overshadowed by the impression of the acting and the mise en scène. *Le Juif Polonais* is good "theatre," and this alone assures its success. In this case, "The play's the thing."

Not that Erlanger's score is without its good qualities. It is certainly not great music, but it is clever, well-sounding, spirited, theatrically effective music. There is no denying that it "dates"; the love-duet between Suzel and Christian in the Second Act sounds very trite to us. But there are episodes that contain charm and freshness, for Erlanger was undoubtedly a gifted musician in his own way. On the whole, the music, like the libretto, is good "theatre," and theatrical effectiveness, in opera, covers a multitude of sins.

The orchestra was conducted by Paul Bastide. The first-night audience gave the work a cordial reception.

New Ballet Given at Opéra

The only novelty offered by the Opéra thus far this season is a ballet entitled *Roselinde*, in two scenes, scenario by P. B. Gheusi, music by Henri Hirschmann. The scenario is quite conventional, and aims only to serve as a pretext for a lavish display of costumes and elaborate settings. An imaginary island in the Mediterranean, Moorish corsairs, a luxurious Oriental court, beautiful women in captivity: these are elements which when skillfully mixed yield an effective ballet scenario. And M. Gheusi is too well acquainted with the theatre not to make good use of his material.

M. Hirschmann's music is modernistically inclined, but not radically so. It is lively and characterized by mass effects rather than by subtlety of de-

Joaquin Nin-Culmell Gives Program at Chase Home in Paris

PARIS, Dec. 1.—Joaquin Nin-Culmell, pianist and composer, played a program of Spanish music at a *soirée musicale* given by Mr. and Mrs. Gilbert Chase at their home on Nov. 15. Mr. Nin-Culmell played a Sonata del Escorial by Rodolfo Halffter, a Sicilienne et Bourrée by Joaquin Rodrigo, a Sonatina of his own composition, and three pieces from the suite *Iberia* of Albeniz. Mr. Nin-Culmell will shortly leave Paris for a concert tour in Spain.

Among those present were Mme. Aline Van Barentzen, Mrs. Louise B. M. Dyer, Gustavo Durán, Carlton Gauld, Pierre-Octave Ferroud, M. Nestor, Mme. Marguerite de Pachmann-Labori, Miss Beryl Thurstan, Mr. and Mrs. Frederic Tyler, Max Wald and Edyth Walker.



Fayer, Vienna
Dr. Felix Weingartner Conducted the Pasdeloup Orchestra in a Beethoven Cycle

tails. The principal dancers were Mlle. Lorca and M. Peretti.

Turning to the concert world, we may mention the appearances of Dr. Felix Weingartner as guest conductor of the Pasdeloup Orchestra in a Beethoven Cycle comprising three concerts at the Théâtre des Champs-Elysées. The works heard were the Third, Fifth, Sixth, Eighth and Ninth symphonies, the Violin Concerto and the Egmont Overture.

A number of well-known pianists were heard here during November, including Brailowsky, Orloff, Backhaus, Uninsky, Wittgenstein (the one-armed pianist, who played Ravel's Concerto for the left hand), Yves Nat, Walter Rummel, Sauer, Aline Van Barentzen, Marguerite Long. On Oct. 7, under the auspices of the Philharmonic Society of Paris, Wanda Landowska gave the first integral performance in Paris, in the original version, of Bach's Goldberg Variations.

The violinist Milstein gave a very successful recital at the Salle Pleyel on Nov. 8. He has accomplished the difficult task of conquering the Paris public.

Those incomparable dancers, Clotilde and Alexandre Sakharoff, repeated their triumphs of former years in two gala concerts at the Théâtre des Champs-Elysées on Nov. 18 and 25.

Charles Haubiel Commences Series of Lecture-Recitals

Charles Haubiel, composer-pianist, began a series of four lecture-recitals on Nov. 19, in the home of Mrs. Eugene Coleman Savidge. He presented his Metamorphoses in the styles of composers from the time of Pope Gregory to Arnold Schönberg. Viola Bridges, mezzo-contralto, assisted, singing Mr. Haubiel's Sea Songs effectively. Mr. Haubiel and Miss Bridges were also heard recently at the Fornightly Club, in the studios of Dr. Westlake, in Steinway Hall.

Mr. Haubiel's series of four lecture-recitals in Westport, Conn., was begun at the home of Mrs. Stuart Ralph, on Nov. 13. The Path of Music was his subject. This program was so well received that a series in New Canaan was arranged.

Unfamiliar Works Revealed on Orchestral Lists

Excerpts from Hugo Wolf Opera, Corregidor, Prove Delightful At Philharmonic Concert — Two Bax Novelties Introduced and Respighi Church Windows Given by Walter — First of Carnegie Hall Series by New York Orchestra Under Sokoloff Creates Fine Impression — Philip James Conducts His Station WGZBX

ALTHOUGH no visiting orchestras were heard during the past fortnight, there was interest in the opening of the series of the New York Orchestra under Nikolai Sokoloff, with Philip James conducting his own work, and in several novelties on Philharmonic-Symphony programs. Bruno Walter brought out Arnold Bax's Summer Music and Overture to a Picaresque Comedy, and Respighi's Church Windows. Grete Stueckgold and Gustav Schuetzendorf were soloists in the Wolf excerpts, and other artists heard with the Philharmonic-Symphony were Carl Friedberg and Albert Spalding. Maria Jeritza was heard in the second Musicians' Emergency Fund concert, and Guila Bustabo played the Brahms Concerto with Leon Barzin's forces.

Guila Bustabo Plays Brahms with Barzin

National Orchestral Association, Leon Barzin, conductor. Soloist, Guila Bustabo, violinist. Carnegie Hall, Nov. 21, evening:

Overture to Die Entführung aus dem Serail,	Mozart
Siegfried Idyll	Wagner
Concerto in D, Op. 77	Brahms
Miss Bustabo	
Symphonic Episode, Giulietta e Romeo, Zandonai	

Chief interest centered in the youthful soloist, who revealed new qualities of musicianship and style in the concerto which seems to be the chosen vehicle for youthful flights nowadays. Miss Bustabo's commanding technique was at all times to the fore, and her performance of the Kreisler cadenza, with its abundance of double stops, was masterly. While she did not plumb the depths nor scale the heights of the emotion inherent in the work, she gave evidence of maturing powers, playing with the artistic sincerity which has always characterized her, and with a full, rich tone. The audience was lavish with its appreciation.

Mr. Barzin's program would have been bettered by placing the Brahms after the Mozart, and letting the two other works follow the intermission. The Mozart received a sparkling performance, the Zandonai a brilliant and rousing one, but the Siegfried Idyll has dangers for even more experienced orchestras than this exceedingly capable student body. Q.

Carl Friedberg Plays Brahms

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Carl Friedberg, pianist. Carnegie Hall, Nov. 23, evening:

Symphony No. 3, in E Flat (Rhenish), Schumann
Summer Music; Overture to a Picaresque Comedy
Arnold Bax (First Time in New York)
Concerto No. 2, in B Flat, Op. 83
Brahms Mr. Friedberg

Although two novelties occupied the central space on this program, it was rather the events after intermission which furnished the meat as well as the spice of the evening, for one of Schumann's least interesting symphonies and the two slight Bax pieces could not compete for interest and pleasure with the glorious Brahms work. Mr. Friedberg, who studied the con-



Leon Barzin Led the First Evening Concert of the National Orchestral Association

certo with Brahms himself, could be depended upon to give an authentic interpretation of the work. To his splendid vitality, his deep musical thought and intellectual conception of the many difficult problems which the work affords, he adds a technical facility which amply masters these difficulties at the keyboard. The work rang with sincerity, it had nobility of line and breadth of structure, and, in short, afforded an applause audience the most rewarding moments of the evening.

The orchestra's part in the concerto was, unfortunately, not always at Mr. Friedberg's meticulous standard, for there was some occasional rough playing.

Mr. Bax's pieces, especially the Summer Music, show evidence of the poetic fancy of the composer, though this was not always realized in a perfectly set, but not invariably flowing performance.

The Summer Music bears no program, but seems to be of the same stamp as the composer's November Woods, and Garden of Fand, to which, it is, however, not comparable in beauty of ideas and mood. The Overture "is not intended to be a prelude to any particular play," but the listener may associate with it some such character as D'Artagnan—if he so wishes. E.

Jeritza with Festival Orchestra in the Garden

Festival Orchestra, Walter Damrosch, conductor. Soloist, Maria Jeritza, soprano. Madison Square Garden, Nov. 25, evening:

Till Eulenspiegel's Merry Pranks, Richard Strauss
Zueignung; Allerseelen; Cäcilie, Richard Strauss
Mme. Jeritza
Death and Transfiguration
Richard Strauss Overture to The Gipsy Baron, Johann Strauss
Air of Saffi from The Gipsy Baron, Johann Strauss
Mme. Jeritza
Perpetual Motion
Johann Strauss Mid Thunder and Lightning
Johann Strauss The Beautiful Blue Danube
Johann Strauss Mme. Jeritza

This was the second concert for the benefit of the Musicians' Emergency Fund. Mr. Damrosch selected well-contrasted works of the widely diverse Strauss and, it must be admitted, the purely orchestral pieces of the second half of the program carried more conviction than those of the first. It is easier to capture a light mood than it is a frivolous one in the vast spaces of the Garden.

Mme. Jeritza was in excellent voice and sang with splendid tone and genuinely artistic interpretation. The Gipsy Baron aria was given with such genuine spirit that one yearned for more of the same sort of thing. As encore to The Blue Danube, she gave Brünnhilde's call. Her reception amounted to an ovation. H.

Walter Presents Excerpts from Wolf's Opera Der Corregidor

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloists, Grete Stueckgold, soprano, Gustav Schuetzendorf, baritone. Carnegie Hall, Nov. 26, afternoon:

Symphony No. 3 in E Flat	Schumann
Der Schmetterling; Der Wegweiser	Schubert
Kennst du das Land?; Elfenlied; Ich hab' in Penna einen Liebsten	Hugo Wolf
Mme. Stueckgold (Bruno Walter at the Piano)	
Excerpts from Der Corregidor	Hugo Wolf
Mme. Stueckgold and Mr. Schuetzendorf	
Aria, Wie nahte mir der Schlummer, from Der Freischütz	Weber
Mme. Stueckgold	
Overture to Der Freischütz	Weber

Since his advent to New York's conductorial ranks, Herr Walter has done no service to music greater than his advocacy of Hugo Wolf's neglected opera *Der Corregidor* on this program.

The conductor's choice of excerpts was, on the whole, excellent, giving the hearer a real taste of the treasures that lie in this precious score. But why was the magnificent Vorspiel omitted? We have never known why it is not in the current orchestral repertoire.

Wolf's great opera in comic fashion, infrequently given in Germany and Austria, and not at all elsewhere, was revealed as possessing the same beautiful melos and harmonic fragrance as his Lieder. The instrumentation, stemming, of course, as does much of the harmony, from Wagner, has its personal touches, too. Mme. Stueckgold and Mr. Schuetzendorf collaborated in a most musical manner with Herr Walter, Mme. Stueckgold singing In dem Schatten meiner Locken fetchingly (Wolf uses the song in the first act, even more attractive with its alluring orchestral background). In the duet, In solchen Abendfeierstunden the singers were superb. Mr. Schuetzendorf found appropriate dramatic accent for his impassioned monologue in Act III. For the sake of record it should be stated that the excerpts included (from Act I) Frasquita's Kommt ein Knabe her des Weges, her La, La passage and In dem Schatten; (from Act II) the Aber sag mir, mein Lukas and the duet mentioned: (from Act III) Frasquita's Wache will ich halten, two orchestral interludes and Lukas's Nicht geschlossen?

The audience hailed this music, and gave soloists and conductor an ovation at the close.

Mme. Stueckgold won her hearers in her songs and in the Weber aria. The Kennst du das Land?, the truest setting of this Goethe poem, was a noble delivery of one of the greatest of Lieder. But why sing it with piano, when Wolf wrote it also with orchestra? She was in admirable voice, and her performance of certain songs was even finer than at her recent recital. Herr Walter's accompaniments were exquisite, save the Ich hab' in Penna. But no pianist living can play all the notes in it at the tempo at which it was sung.

The Schumann and Weber works were finely played, with the exception of the unnecessarily slow tempo of the second movement and the too quick pace of the third movement of the symphony. But Herr Walter was very much in the vein and these minor blemishes were only too readily forgiven on a day when he was placing us in his debt with his devoted Hugo Wolf presentation. A.

New York Orchestra under Sokoloff Opens Series

New York Orchestra, Nikolai Sokoloff, conductor. Philip James, guest conductor-composer. Carnegie Hall, Nov. 28, evening:

Overture to Europa	Weber
Symphony in B Flat, Op. 20	Chausson
Station WGRZX: A Satirical Suite	Philip James
(First Concert Performance in New York)	
Conducted by the Composer	
Tone Poem, Death and Transfiguration	Strauss

From the opening measures of the overture the good sized audience, which at-



Carl Friedberg Played the Brahms B Flat Piano Concerto With the New York Philharmonic-Symphony

tended the first of this orchestra's series, found pleasure in the evening's offerings. There was much enthusiasm for Mr. Sokoloff when he appeared and for him and his men after the several works.

One heard with great satisfaction the unfolding of Chausson's beautiful symphony, a work too little played and too little known. Mr. Sokoloff has always espoused its cause and gave a performance that had a very real sense of its structure, that took notice of its deeply poetic side and achieved a fine standard of tonal color values, which its transparent instrumentation demands. In short, an eloquently successful presentation.

The strings of the orchestra sounded especially well, and of the winds the first flute and first horn distinguished themselves. Mr. Sokoloff has assembled a body of exceedingly capable instrumentalists who under his training are becoming a homogeneous body with the highest standard before them. For them to have attained that already would scarcely be possible. In the Euryanthe, as in the symphony, there was some noteworthy playing.

Mr. James had as hearty a reception conducting his own attractive suite as any American composer has had in a long time. The suite, which won the NBC prize two years ago, proved to be as effective in the concert room as on the air, in fact, even more so. Its four movements were all admired, the humor of the Interference section calling forth much mirth. Mr. James has done a superb job in the scoring which is replete with adroit touches that show his sureness of touch. A work, that is neither solemn nor serious, is a delightful change and therefore a welcome one. Concerts are, as a whole, too serious. Three cheers for a work that is jolly! Mr. James showed his mettle as a conductor. But, of course, Mr. James is a conductor, as well as a composer. That explains it. He had a number of recalls. A.

Spalding Plays Two Violin Concertos with Walter

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Albert Spalding, violinist. Carnegie Hall, Nov. 30, evening:

Symphony in E Flat, No. 39	Mozart
Concerto in D	Mozart
Poème, Op. 25	Chausson
Church Windows	Respighi

Mr. Spalding's lofty performance of the loveliest of Mozart's violin concertos was the high point of this program. He has played it here before with orchestra, but never so suroassingly. His tone was fuller and nobler than ever; his technique flawless and his musicianship profound and his sense of style unerring.

He had a hearty reception and repeated recalls. But it was evident that a New York audience knows its Mozart not too well.

(Continued on page 29)

MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

Everybody seems to be of the opinion these days that the price of tickets for fine music should be reduced, so that many who wish to hear symphonic concerts and recitals by our distinguished artists can do so. The success of popular priced opera during the last year indicates this. I look forward to the time when opera will be given all over this country at prices not higher than the price of theatre tickets. I even hope the time will come when operatic performances will be offered at the price of movie tickets. Then, I think, the man in the street will really show whether he wants to hear the so-called higher forms of music. Not that I think opera so high a form, but there are many who do.

Out in Cincinnati they have taken the bull by the horns and have reduced the price of tickets for the concerts of the Cincinnati Symphony Orchestra this season. The result? They have had capacity houses right along.

The orchestra, I am told, is in splendid form, doing brilliant work under its very gifted conductor, Eugene Goossens. In spite of the fact that the prices for tickets are lower, they are giving their patrons a list of soloists that is truly imposing. I am glad to see that Goossens continues to offer not only the standard works of the orchestral repertoire but many novelties, showing his open mind and a readiness to give the contemporary composer a hearing. And he always includes American composers, when he finds interesting works by them.

He has accepted Emerson Whithorne's new Symphony and will give the world premiere of the work on Jan. 12. He is also going to play Werner Josten's Concerto Sacro, which recently had such a fine success when produced with the Philadelphia Orchestra under Stokowski.

* * *

Knowing how it tickles me to trip up a critic, even one of your own reviewers for MUSICAL AMERICA, you can imagine with what glee I rubbed my hands on receipt of a letter signed Seideldorf Pfizelkreuz (he must be a Herr Doktor Professor) containing the following historical and musicological erudition:

Correctness, precise, unequivocal, indisputable and, if necessary, documented—that should be the goal of a publication such as yours. In your last issue is an in-

dubitable error of fact. For posterity's sake, as well as the background of knowledge and information of your readers, I feel compelled to point it out. Please consult, therefore, what was written of the incidental musical score prepared for, and employed in, the Theatre Guild's production of Molière's A School for Husbands. Therein, the reviewer refers, as does the program of the aforesaid production, to Padre Martini's famous song, Plaisir d'Amour. I refer you at once to Grove's Dictionary of Music and Musicians, volume K-O, page 335, top of first column. I do so to prove at once that Plaisir d'Amour was not written by Padre Martini, but Martini II Tedesco, whose real name was Johann Paul Aegidius Schwartzenbach and who was not born into this world until Giovanni Battista or Giambattista Martini, the Padre Martini in question, was already in middle life. This error has been pointed out before now with respect to Plaisir d'Amour, but musical pedants who ought to know better go on attributing this beautiful song to the wrong Martini, presumably because he was much the more famous of the two. To forestall still another error, let me add that a third Martini, more properly Martin y Solar, composed the opera, Una Cosa Rara, from which Mozart quotes with such geniality in the supper scene of his immortal Don Giovanni.

My correspondent is unquestionably an authority. I am wondering if I have his permission to refer to him the next man who raises some question with regard to still another Martini—the kind the whole country is getting ready for now that prohibition is out of the way.

* * *

No sooner has one prodigy outgrown the prodigy age than another Wunderkind appears on the scene, and this time it is really a wonder child.

You have probably heard about her already. She is little eight-year-old Ruth Slenczynski who, in two recitals at the Town Hall in New York last month, charmed and amazed her audiences—and in these audiences were celebrated musicians, including pianists, conductors, violinists, to say nothing of the leading piano teachers of the metropolis.

The chubby little girl seems to have in her the stuff that geniuses are made of. She has a phenomenal command of the keyboard already, lots of power, a digital facility that takes your breath away, and the nicest part of it all is that she seems to enjoy playing her concerts. There does not seem to be any sense of strain or any feeling of uncertainty in her whole performance. She has been well taught and I hope that she will have additional instruction from a sensitive teacher, who will open up additional vistas of musical interpretation in the great works of piano literature.

I am told that her father, who is a splendid musician, is responsible for much that she has accomplished. How fortunate she is in having a musician in her family instead of a fond parent without musical knowledge, as some other gifted youngsters have had, and who have proved handicaps rather than aids in the development of their children's careers!

* * *

That lovely little lady of the opera, Lucrezia Bori, whose popularity seems to grow year after year, had a thrilling reception in San Francisco a week ago

last Tuesday when she appeared in La Bohème, in the big War Memorial Opera House, which was crowded to capacity. Five thousand more music lovers heard her as guests of the city and the San Francisco Opera Association in the Municipal Auditorium, where the performance was brought by remote control electrical reproduction.

When she finished the opera Miss Bori was taken to the Auditorium where Mayor Rossi thanked her for her co-operation and presented her with a large bouquet. The audience gave her an ovation here, as they already had in the opera house.

Miss Bori's success this fall in concerts, of which she will have sung quite a number before the Metropolitan Opera season opens, has been outstanding. Her charm is great and she understands the relation of artist and public perfectly. In turn the public recognizes her as one of those who really bring to their performances warmth and sentiment, as well as artistic distinction.

* * *

I was glad to see the other day, in reading some English newspapers, that Franco Foresta-Hayek, the young American tenor, who has been singing opera successfully in important Italian opera houses, has scored a hit with the very successful film entitled, *For Love of You*. This film is naturally a musical one of the type made familiar here by *Be Mine Tonight* in which Jan Kiepura was featured this year. In addition to excerpts from Pagliacci and *The Tales of Hoffman*, Mr. Hayek sings the theme song *For Love of You*, from which the picture takes its title. Mr. Hayek was present in London for the opening of his picture, but has since returned to Italy to continue his operatic engagements.

* * *

My compliments to Louis Persinger for what he has accomplished with that tremendously gifted young violinist Guila Bustabo. She has passed the prodigy age and is now a young miss of sixteen with an extraordinarily vital talent, a big technical equipment and much musical sense.

She has made a great improvement in the last few years, which was demonstrated when she appeared last month with the National Orchestral Association, playing the Brahms Concerto. Under Persinger's guidance I feel that she will go far and win for herself fame, as have several of his pupils.

* * *

Why does the American Academy of Arts and Letters, writes a reader of your paper, give a medal for diction to the best radio announcer each year these last few years?

I ask you, Why? I am ready to reply: Because they think it the thing to do to encourage good enunciation on the part of radio announcers. But I'll be blessed (and you know I'm serious when I use *that word!*), if any radio announcer has as yet deserved it.

I listen now and then to the radio and it seems to me that almost all of the announcers speak as though they were acting a part, speaking the language not as they speak it in their daily intercourse, but as they believe it should be spoken on the air. In other words, they are not speaking naturally. And that is precisely what is the matter with them.

I wonder if it is because so many of them are not men of education; for that is the case, you know. Consequently when they have to speak into the microphone, they affect what they conceive to be the speech of educated persons, knowing well that their own lingo will

With Pen and Pencil



Georges Barrere, He of the Famous Beard and the Golden Flute, Has Been Touring With His Confrères, Carlos Salzedo and Horace Britt, and Will Lead His Own Little Symphony Out on Tour in January

not do. And so this is what assails our ears, men speaking in a speech not their own. I wonder if they realize how effeminate some of them sound, fine, upstanding men, without a trace of the effeminate in their makeup, who, by this feigned "refined" speech, make themselves sound like a couple of shy young things, making their debut in a drawing room.

It's something to think about, radio directors. Your announcers may be good enough in a way, but their manner of speech is as offensive to the majority of cultivated listeners, because of its lack of genuineness, as it is to the majority of the masses, who, believing this affected speech to be that of highbrows, think that these announcers are "high hatting" them, or something of that kind.

The conceit of the present announcers is something indescribable. Go down to a radio station and watch them in the studios when they are announcing. What self-constituted moguls they are! how they strut! how they murder the King's English! to say nothing of virtually every foreign word that they attempt to pronounce and fail in ninety-nine times out of a hundred! Give these chaps medals? No, teach them elementary grammar and pronunciation . . . that's what they need.

When the next broadcasting chain gets under weigh, I suggest that a group of unemployed men of real education and culture be given a chance, men who will speak on the air as they do in their daily conversation. Among them there'll be a man whom the American Academy will be justified in honoring. He will merit it, I'm bold enough to predict. And men of this type shouldn't be so dreadfully hard to find, believes your

Mephisto

VIENNA IMPRESSED BY MODERN AMERICAN MUSIC

Concert Sponsored by Austrian Section of International Society for Contemporary Music Is Event of Especial Interest—Compositions of Jacobi, Sessions, Brunswick, Citkowitz and Bloch Found to Have Outstanding Merit — Viennese Artists Give Artistic Performances

By DR. PAUL STEFAN

VIENNA, Dec. 1.—It does not happen very often that we hear American music in Vienna, and still less often that a special evening is devoted to it. Therefore we must be



Mark Brunswick's Fantasia for Viola and Choral Prelude Were Given by the Society for Contemporary Music

all the more grateful to the Austrian section of the International Society for Contemporary Music, which gave a concert of modern American works on

CHOIR FESTIVAL IS HELD IN ROCHESTER

Westminster Groups from West-Central New York Unite in Service

ROCHester, Dec. 5.—The first Fall Festival of the Westminster Choirs of West-Central New York, held in the Lake Avenue Baptist Church on the afternoon of Nov. 11, enlisted the services of more than 400 singers. Some of them came from points 100 miles distant, in spite of a blizzard. They were members of church choirs directed by graduates and former students of Westminster Choir School, Princeton, N. J., of which Dr. John Finley Williamson is president.

Dr. Williamson conducted the program. It included organ music played by Mrs. Alma Lissow Oncley, organist of the church; choral works by Ippolito-Ivanoff, Technesnokoff and Bortniansky; the Inflammatus from Rossini's Stabat Mater; compositions by Wesley and Dickinson sung by a choir of 100 children, and congregational singing. A high standard of excellence was maintained.

Organize Directors Guild

Before the festival, the West-Central Westminster Choir Directors Guild was

the auspices of the Ambassador, George H. Earle. He was absent from Vienna at the time, but his family attended. Many other Americans were also seen in the distinguished audience.

The concert began with a Toccata for organ by Frederick Jacobi. Next



Stahlberg
Frederick Jacobi, Represented in Vienna by His String Quartet and Organ Toccata

Nov. 11. The concert took place under in order after this melodious and spirited work came two choral preludes composed by Roger Sessions and one from the pen of Mark Brunswick. The preludes afforded an opportunity to observe the characteristics of the writers' styles, and were admirable.

Viola Fantasia Is Distinctive

An especially interesting work was Brunswick's Fantasia for viola. It is cast in the form of the old suite, and brings new life into this form. Very difficult to play, the Fantasia seems to exhaust the possibilities of the instrument for which it is written, and is

organized with the following officers: G. A. Lehman, Rochester, president; Lucille Christman, Auburn, secretary; and Harold Hedgepath, Clifton Springs, treasurer. Other directors are Frederick Allen and John T. Crouch, Syracuse; Margaret Sailor and Paul Oncley, Hornell; Cecil Lapo, Trumansburg; W. F. Bairns, Houghton College; Mrs. Norma Beall and Clarence Bilhorn, Rochester.

The pastor of Emmanuel Lutheran Church, the Rev. Mr. Reissig, made the invocation at the festival program. Preceding the organization of the guild, the group was addressed by the Rev. W. S. K. Yeaple, pastor of Lake Avenue Church.

Chapel Added to Buildings of Westminster Choir School

PRINCETON, N. J., Dec. 5.—A fourth building, a chapel, is being added to the new structures of Westminster Choir School, Dr. John Finley Williamson, president, through the gift of an anonymous donor. The chapel will have a seating capacity of approximately 300, and will embody a stage which may be used for student recitals and productions of the department in educational dramatics. The lower floor will be occupied by the school dining room, formerly included in plans for the administration building. Completion is scheduled for June, 1934.



Residenz-Atelier, Vienna
Jella von Braun-Fernwald Sang Music by Bloch With Conspicuous Success

daring in its harmonic structure. It had an excellent performance at the hands of Marcel Dick, first viola player of the Vienna Symphony, who played from memory. (Mrs. Dick, by the way, is an American.)

In the second half of the program, the young Viennese artist, Jella Pessl, who had proved her mettle as an organist, played a Sonatina for piano by Israel Citkowitz, a short work in light-

er vein and very pleasing. (Incidentally, Jella Pessl visited America once, and will revisit the country for a longer stay.)

Song Cycle Has Breadth

The only vocal work was the cycle *Herbstgedichte* by Ernest Bloch. In the breadth of these four songs, which last for about half an hour, and in their grandiose concept, one senses something of the characteristics of "inner" America. In them Bloch is also the exalted musician, as we know him here. The interpretation of the *Herbstgedichte* presents no few difficulties, but such problems were met by the Viennese contralto, Jella von Braun-Fernwald, with success. Her voice is particularly beautiful, and her art of the kind which had previously stood her in good stead in the interpretation of other modern music. She was the only soloist chosen in 1932 to take part in the American concert of the Italian-International Music Festival.

The concert ended with Jacobi's String Quartet based on Indian material. It was already known to audiences in this city and again pleased immensely. The performance, by the Galimir Quartet, was spirited. The Galimir ensemble consists of three sisters and their brother, recent conservatory graduates, who have quickly won high rank among chamber music artists.

By and large, the concert was welcome not only as a manifestation of American talent but as furnishing an incentive to hear more of such music.

NEW CHORUS MAKES BOW IN WORCESTER

Men's Ensemble Heard in Debut —Stueckgold and McCormack Applauded

WORCESTER, Dec. 5.—A new ensemble, the United Male Chorus, consisting of 200 voices drawn from eight Swedish groups, made its debut at the Auditorium on Nov. 21 in the annual benefit sponsored by the Fairlawn Hospital Aid Society. Oscar Ekeberg of Providence conducted. Units participating were the Dovre, Fellowship, Luther, Rodeheaver, Te Deum and Thule male choruses, the I.O.G.T. Double Quartet, and the Mendelssohn Singers.

Grete Stueckgold, guest, heard for the first time in Worcester, was delightful in song groups, and sang *Ritorna Vincitor* from *Aida* impressively. Kurt Ruhrseitz was her admirable accompanist. The chorus reached its happiest moments in works by Swedish composers and in Grieg's *Landsighting*, with Eric A. Anderson as baritone soloist. The chorus was accompanied by Arvid C. Anderson, organist, and Verner W. Nelson, pianist.

Glee Club Is Praised

John McCormack and the Holy Cross Glee Club proved a very happy combination on Nov. 26, attracting to the Auditorium an audience which numbered 2,500. The concert was arranged by the Holy Cross musical clubs as a tribute to their new college president, the Rev. Francis J. Dolan, S. J. Mr. McCormack was at his best, and generously added numerous request numbers to his formal program. The appetite of the audience for encores was well-nigh insatiable.

Under J. Edward Bouvier, the Holy Cross Glee Club has achieved such at-

tributes as are usually found only in the best professional choirs. High points were the Echo Song by Orlando Di Lasso, with half the club singing off-stage, and Man to Man (*Lo Studente Passa*) by Chiappo-Ibanez, the latter being repeated. The concert was preceded by an organ recital by Francis P. McGuigan, '35, who with Thomas Grant, '35, provided the club's accompaniments.

Edwin Schneider was accompanist for Mr. McCormack, winning especial applause after the artist sang his composition *Far Apart*, and also for his piano obbligato which, with Mr. McGuigan's work at the organ, added much to the beauty of Mr. McCormack's much-anticipated singing of Franck's *Panis Angelicus*.

JOHN F. KYES

Week of Christmas Programs to be Presented in Quebec

QUEBEC, Dec. 5.—Holiday programs of an international character will be given nightly in the Chateau Frontenac from Christmas Eve to New Year's Day. Performers are to be the Caravan Jongleurs, headed by Andrei Salama, formerly of the Chauve Souris. A musical play entitled *The Shepherds' Christmas Eve*, embodying traditions and carols of six European countries, is scheduled for Dec. 24. The play is written by Ellenor Cook, who will take part. Each successive evening will bring a different program.

Among the members of the Caravan Jongleurs are Arcady Stojanovsky, formerly associated with the Chauve Souris; Hudson Carmody, American bass; Gene Fontaine, singer and dancer; Elizabeth Mitchell, Toronto danseuse; Hilda Suddes, English folk dancer, and Marian Shelley, pianist.

Paris Has Distinctive Feature in Wednesday Morning Musicales

Concerts Organized by Mrs. E. Berry Wall Benefit Philanthropies — Celebrated Artists are Participants

PARIS, Nov. 17.—Mrs. E. Berry Wall's Wednesday Morning Musicales have been a distinctive feature of social and musical life in Paris for the last nine years. Until this year they were given at the American Women's Club, of which Mrs. Berry Wall is first vice-president. Among the artists



René Lévy, Paris
Mrs. E. Berry Wall, Organizer of Wednesday Morning Musicales in Paris

who have appeared at these musicales may be mentioned Lily Pons, Eidé Noréna, Georges Thill, Vanni-Marcoux, Arthur Rubinstein, Mischa Elman, Elisabeth Schumann, John Brownlee, Ninon Vallin, Hallie Stiles, Conchita

Supervia, Lauritz Melchior, René LeRoy, Walter Giesecking, Fanny Heldy, Albert Spalding and Lucien Muratore. The musicales were originally founded to establish a music fund for needy artists studying in Paris.

This year Mrs. Berry Wall decided to give her musicales at the Union Interallié and for the benefit of the Phare de France, a noteworthy charity organization which helps the blind, and of which she is vice-president. The committee of patrons includes among its honorary members H. M. Alfonso XIII; Lord Tyrrel, British Ambassador to France; Jesse Isidor Straus, American Ambassador; Pierre de Fouquière, and the Prince de Beauvau-Craon.

Noréna and Lauri-Volpi Appear

The first musicale this season took place on Nov. 15, with Eidé Noréna, soprano, and Giacomo Lauri-Volpi, tenor, as the participating artists. Mme. Noréna sang melodies by Handel, Donaudy, Marx, Strauss, Gounod, Chausson, Fauré and Debussy, and joined Mr. Lauri-Volpi in duets from Madama Butterfly and La Bohème. The soprano was in excellent voice, her interpretations being remarkable for that purity of style, perfect technique and admirable expression which characterize her singing. Among the works sung by Mr. Lauri-Volpi was a Canzone del Sole by Mascagni, which the tenor will sing in his new film, as yet unnamed. Both artists scored a great success.

Mrs. Berry Wall is one of the very few women upon whom the French Government has conferred the title of Officer of the Legion of Honor, in recognition of her philanthropic works. This year the Wednesday Morning Musicales, which take place at eleven o'clock, are four in number, and at all of them artists of the first rank are appearing.

GILBERT CHASE

FINE MUSIC GIVEN UNDER GOLDSCHMANN

**Diversified Programs Played by
St. Louis Men Heard With
Pleasure**

ST. LOUIS, Dec. 5.—The feature of the second pair of St. Louis Symphony concerts on Nov. 10 and 11 was the masterful playing of Mozart's Symphony in G Minor by Vladimir Goldschmann. His fine interpretation of the work commanded great respect from two very large audiences. Maurice Joubert's Suite Française, given its premiere, is a highly ornamented composition, in which the color is skillfully manipulated. Schelling's A Victory Ball, played in observance of Armistice Day, shared popularity with excerpts from Stravinsky's The Firebird; and the Overture to Euryanthe opened the program. It was a well-rounded list, and suited the fancy of those who heard it.

Artur Schnabel, the first soloist of the Symphony season, appeared on the programs of Nov. 17 and 18, playing the Third Concerto of Beethoven. His reading clearly showed his scholastic delving into Beethoven's music, and was marked by individualism and a strict regard for simplicity in manner of presentation.

The string section of the orchestra was heard to advantage in Handel's Concerto Grossino, No. 7, in B Flat. Death and Transfiguration by Strauss had a magnificent rendition under Mr. Goldschmann's baton. Excerpts from de Falla's El Amor Brujo were played with rapturous feeling, concluding with a thrilling reading of the Fire Dance.

The orchestra's program on Nov. 24 and 25 was notable for the first performance of three movements from the symphonic poem, Symphonie with Hymn, by Daniel Lazarus, and the appearance of Paul Althouse as soloist. The three movements are entitled The Journey Through the Ages, Funeral March, and Hymn. The music is very sane, original and highly colorful. Mr. Goldschmann had prepared it with exactness, and showed that he had a fine grasp of the composer's ideas.

First on the list came the Overture to Iphigénie en Aulide. The second half of the program was all Wagner: the Siegfried Idyll, in which the players outdid themselves in producing a fine quality of tone, and in expression; and excerpts from Die Meistersinger, the Introduction to the Third Act, the Dance of the Apprentices and the Procession of the Meistersinger.

Mr. Althouse's singing gave delight to two large audiences. In an aria from Beethoven's Fidelio and in Am Stillen Herd and Fanget an from Die Meistersinger, he revealed a fine perception of artistic values.

SUSAN L. COST

ALBERT STOESSEL

CONDUCTOR

ALBERT STOESSEL began the 1933-34 season with the 79th Worcester Festival in October. Other events on his calendar include:

**12 opera performances of
Mozart's Marriage of Figaro,
The World Premiere of
Antheil's Helen Retires
(Libretto by John Erskine)
and Strauss's Ariadne**

The Oratorio Society of New York in Handel's Messiah (Dec. 27th), Bach's B Minor Mass (March 21st) and a Bach Festival—four concerts (May 1st, 2nd, 3rd and 5th).



Pirie MacDonald

Some Press Notices of Albert Stoessel, commenting especially on his abilities as Orchestral, Choral and Opera Conductor, Children's Program Commentator and Composer.

AS ORCHESTRAL CONDUCTOR

Conductor Albert Stoessel's superb reading of Sibelius' Symphony No. 2 in D Major was the climax of the fourth concert of the Worcester Music Festival. Indeed Mr. Stoessel has done nothing finer that we have heard in the past nine years.

New York Times, October 4, 1933.
(Willard Clark)

AS CHORAL CONDUCTOR

The Verdi Requiem was the main feature of the performance and it received an admirable interpretation. The chorus of hundreds sang with special gusto and also with care for fine shadings. The feeling and conviction of the choral interpretation was keenly felt and the competence of its preparation and direction were obvious. The results carried with it the thrills which this intensely beautiful and moving music communicate when adequate attention is given it.

New York Times, October 4, 1933.
(Olin Downes)

AS OPERA CONDUCTOR

The Opera was Cimarosa's "The Secret Marriage" in performance by the Juilliard Graduate Opera School. Mr. Stoessel, conducting, kept the orchestra light toned yet as audible as might be. The declamation recast by Mr. Stoessel came smoothly or roundly off in happy blend of musical and conversational quality. Without too much forcing the young players sent significant phrases and accompanying business well into the Auditorium. At least 3000 persons saw, heard, were amused and pleased; clapped answering hands. The hasty like to say that opera is dead or dying in America. Yet here in a New England City that is no crowded and diversified metropolis, the three thousand spent money for it and gave every sign of satisfaction. Even from Worcester may come a sign of the operatic times.

Boston Transcript, October 9, 1933.
(H. T. Parker)

AS CHILDREN'S CONCERT COMMENTATOR

Young and the not so young had a wonderful time yesterday afternoon at the children's concert of the Festival. We grown-ups sat back and enjoyed, vicariously, I suppose, the pleasure which we observed the three thousand children took in the charming program planned by Albert Stoessel, one that was delightful in every sense of the word. Mr. Stoessel's introductory remarks, his explanatory comment on the woodwind instruments of the orchestra, with capital illustrations by their players, was as entertaining as it was instructive.

Worcester Evening Post, October 7, 1933.
(A. Walter Kramer, Guest Critic)

AS COMPOSER

Mr. Stoessel's piece (A Festival Fanfare) proved a brilliant opening for a brilliant affair. It was ideally composed to bring out in full the possibilities of the hall as a sounding board for music on a grand scale. It commences with the pomp and circumstance of brass and leads up to a Teutonic Chorale, one of the most impressive of all forms of musical utterance. Mr. Stoessel has handled his material with the skill of a thorough-going musician and was especially successful in his orchestration.

Worcester Evening Gazette, October 2, 1933.
(Margaret Regal)

Personal Representative ALBION ADAMS

113 West 57th Street
New York City

Burgin Conducts Boston Forces In Brief Absence of Koussevitzky

Petri and Seidel Appear as Soloists — Standard Music Presented — People's Symphony Continues to Attract

BOSTON, Dec. 5.—Standard music, arranged in an attractive sequence, has formed orchestral programs given in Symphony Hall; and the presence of guest soloists has given further variety to the series.

With Egon Petri as piano soloist and Richard Burgin, concertmaster, occupying the conductor's podium, the Boston Symphony offered the following all-Beethoven program at its second Tuesday afternoon concert:

Symphony No. 2, in D
Concerto No. 5, in E Flat (Emperor)
Mr. Petri
Overture, Leonore, No. 2

The many virtues of Mr. Burgin as conductor are admired in this city, and on this occasion both he and the orchestra appeared to be in harmonious accord, which of course resulted in an afternoon of rare enjoyment. Having created a decidedly favorable impression on a former appearance with this orchestra, Mr. Petri proceeded to add to his not inconsiderable laurels by giving a superb performance of the con-

certo. Enthusiasm for the program ran high. Principals and orchestra alike came in for thunderous applause.

Mr. Burgin also conducted the regular pair of Boston Symphony concerts on Nov. 24 and 25. Toscha Seidel was the violin soloist. The program:

A London Symphony..... Vaughan Williams
Concerto, in D..... Tchaikovsky
Mr. Seidel
A Night on Bald Mountain..... Moussorgsky

A grateful public expressed its appreciation of the London Symphony, both for the fine performance conducted by Mr. Burgin and for the music itself. Seldom has the Lento movement appeared to so excellent an advantage.

If memory serves correctly, Mr. Seidel had not been heard in Boston for a decade; his last appearance with this orchestra was in 1923. Since that time he has enlarged his musical vocabulary

and plays with authority and power. If he tends to over-sentimentalize the purely lyrical passages, one may not cavil, since he brings a richly-hued tone to the interpretation. He was recalled many times. The closing number by the orchestra came to a wholly enjoyable reading and won for orchestra and conductor a salvo of applause.

Music Imaginatively Played

The second of the Monday Symphony concerts was played on the evening of Nov. 27. Dr. Serge Koussevitzky, now returned after his brief absence, led his forces in the following program:

Concerto Grosso for String Orchestra, No. 5, in D..... Handel
Solo Violinists, R. Burgin and J. Theodorowicz. Solo Cellist, J. Bedetti
Prelude to Khovantchina..... Moussorgsky
Divertissements on a Pastoral Theme. Pierne
Ein Heldenleben..... Strauss

With the exception of the Prelude to Khovantchina, the numbers of this program had been played within the past month, and reviewed in this column. Thus it becomes necessary but to aver that a repeated performance of the

Handel added to the lustre of both composition and players; that the little Pierne Divertissements proved amusing entertainment; that the Strauss was so



Hornet
Richard Burgin, Concertmaster of the Boston Symphony, Conducted Several Concerts With Success

brilliantly played that one almost forgot the monotonous pages of musical padding. The Moussorgsky came to a wholly satisfying reading. Imaginative music, imaginatively played, for which Dr. Koussevitzky and his men received just plaudits.

Sevitzky Gives Novelty by Crist

A Japanese Nocturne by Bainbridge Crist, dedicated to Fabien Sevitzky, had its first performance anywhere at the third concert given by the People's Symphony under Mr. Sevitzky's baton on Nov. 19. Inasmuch as this program was by way of commemorating the twenty-fifth anniversary of the death of Rimsky-Korsakoff, the orchestra not only played Schéhérazade, probably his best-known work in a popular sense, but opened proceedings with a Bach chorale, announced from the podium by Mr. Sevitzky and played as a serious tribute to the Russian. Hadley's Indian Ritualistic Dances and Liszt's Les Préludes rounded out the scheme of things.

The works were played with a finesse not observed in this orchestra for many years. For Mr. Crist's melodiously innocuous little piece there was much applause, bringing a bow from the composer. Audiences are steadily increasing in numbers as the good word gets abroad that the People's Symphony is playing with old-time snap and vigor.

GRACE MAY STUTSMAN

Toledo Applauds Concert by Barrère, Salzedo and Britt

TOLEDO, Dec. 5.—The most fervid reception yet accorded concert-givers in the Peristyle of the Art Museum was given on Nov. 15 to Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist. The homogeneity of this unique trio and its feeling for delicacy and nuance were evidenced in Leclair's Sonate à Trios, and in Mr. Salzedo's arrangement of Ravel's Sonatina. Guion's Alley Tunes were presented with descriptive skill, and Debussy works were additions to the printed list.

Mr. Britt's solos included the Chant du Barde, composed by his father, Ernest Britt, and the Plainte and Musette by Caix d'Hervelois, with harp accompaniment. Mr. Salzedo gave his own Variations on a Theme in Ancient Style, and was at the piano for Bach and Gluck solos played by Mr. Barrère.

Concerts Given in Boston Halls Reach High Standard of Artistry

Recitalists and Ensembles Appear in Programs Which Public Is Glad to Hear — Music Performed Chosen From Among Works Representing Diverse Schools of Composition

BOSTON, Dec. 5.—The Pro Arte String Quartet, which has created such a favorable impression hereabouts, has concluded its present series of concerts under the patronage of Mrs. Elizabeth Sprague Coolidge and a regretful public bids it adieu, for the time being.

There will be other string quartets, however, to claim the attention of audiences interested in chamber music. One such audience gathered in Brattle Hall, Cambridge, on Nov. 23 for the second concert in the series given by the Chardon String Quartet. The program comprised the last three Beethoven quartets in Op. 18; and, as usual, the work of the players brought forth enthusiastic applause. Particularly notable was the ensemble in the quartet in B Flat.

Another concert, of chamber music proportions but of different quality, was that given by the Sedalia Singers' Male Sextet from Sedalia, N. C. These young men possess voices well matched and of remarkable sweetness. They make no attempt to adorn their programs with frills of the modern, spectacular type, preferring to allow the music itself to speak through their simple presentation of it. Spirituals, for the most part, make up their program, which is sung entirely *sans* copy, sometimes a cappella and sometimes to the understanding accompaniments of Jonathan Brice, whose work at the piano appears more an improvisation than otherwise, since he too, performs entirely from memory.

Inter-racial Amity Promoted

Mrs. Charlotte Hawkins Brown, president of the Palmer Memorial Institute from which these singers come, spoke briefly of the aims of the school and stressed the inter-racial amity which has come about as a result of the establishment of the institute as a community centre.

In contract to the simplicity of the program given by the Sedalia singers, came the complexities in song offered by Jetson-Ryder, baritone, on Nov. 21. With Howard Slayman as a tactful accompanist, Mr. Jetson-Ryder presented French, British, German and American songs; among them were several which came to a first hearing in Boston. Mr. Jetson-Ryder's voice is pleasing in quality; of good range and even gamut when the top notes are unforced, yet the singer reached no conspicuous heights nor depths during the evening. His audience gave him generous applause and demanded encores.

Smeterlin Stirs Enthusiasm

In Jordan Hall, on Nov. 26, Jan Smeterlin returned to give an enthusiastic audience an afternoon of superb piano playing. Mr. Smeterlin long ago won himself an enviable place in the affections of Bostonians, a place which succeeding appearances enlarges. His program included Chopin's B Minor Sonata, Suite Bergamasque by Debussy, the Paganini-Brahms Variations, and, to close, a miscellaneous group by Chopin. To hear Mr. Smeterlin play the Brahms Variations is to experience one of the few thrills of a lifetime, and to hear his Chopin is to come completely under the spell of his magic fingers. We concede him everything.

On Nov. 15, Rachelle Shubow, pianist, gave her first Boston recital since her return from Europe. Her program listed the Mozart Sonata in A, Brahms's Sonata in F Sharp Minor, a Sonata by Edward Moritz dedicated to Miss Shubow and given its first American performance, and a group by Chopin. At the end of her recital there was generous applause.

GRACE MAY STUTSMAN

Greenwich Sinfonietta Is Formed

The Greenwich Sinfonietta, a chamber orchestra which will number some thirty-five players, is being formed with Enrique Caroselli as conductor. Rehearsals are held in the Greenwich House Music School, with auditions for players of string and wind instruments on Monday evenings. Gerald V. McGarahan and George Foster are in charge of the management and personnel.

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RODZINSKI CONCERT WINS ENCOMIUMS

Cleveland Orchestra Performance Described as Magnificent Achievement

CLEVELAND, Dec. 5.—The Cleveland Orchestra played a magnificent program under Dr. Artur Rodzinski at the fifth pair of concerts in Severance Hall on Nov. 23 and 25. First came Mozart's Concertante Quartet for oboe, clarinet, bassoon and horn, with orchestra, heard for the first time at these concerts. Mozart said the original performers were enchanted with the piece. Philip Kirchner, Daniel Bonade, William Polisi and Theodore Seder, the Cleveland artists, seemed enchanted and indubitably enchanted their audience. With the exception of Mr. Kirchner, they are all new members of the orchestra.

In Death and Transfiguration by Strauss, Dr. Rodzinski gave Cleveland its first experience of his superb manner with this composer. Tchaikovsky's Fourth Symphony made up the second half of the program. Dr. Rodzinski's reading brought into relief the composer's assimilation of western idioms. The intimate and tender mood of the second movement was realized to perfection; the restrained yet fiery finale set forth the joy and happiness the composer snatched from a popular merry-making, and showed conductor and orchestra at their brilliant best.

Chamber Operas Presented

The music departments of Western Reserve University, assisted by Maurice Goldman who has recently succeeded Griffith J. Jones as director of music at the Euclid Avenue Temple, gave chamber operatic performances on the afternoon and evening of Nov. 22 in the small auditorium of Severance Hall. The works heard were the Peasant Cantata of Bach, Monteverdi's Tancredi and Clorinda, and Hindemith's Hin und Zurück.

Arthur W. Quimby supervised the productions. Jacob A. Evanson leads the University Singers. F. Karl Grossman conducted the Bach and the Monteverdi; Arthur Shepherd, chief of the music department of the graduate school, conducted the Hindemith. This last was delightfully stimulating, to performers and listeners alike. Some delightful dances were seen in the Bach cantata; and Mr. Goldman's singing as the Narrator in Monteverdi's lovely opera brought out a Clevelander who has a beautiful voice, perfection in style and diction, and a flawless sense of drama.

String Quartet Begins Series

A series of eight Friday evening concerts sponsored by the Musical Arts Association, presenting the Cleveland String Quartet in the small auditorium of Severance Hall, was begun Nov. 14. Members of the quartet are Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez. Assisting artists engaged for the series are Ossip Gabrilowitsch, Joseph Szigeti, Severin Eisenberger, Beryl Rubinstein, Arthur Loesser, Philip Kirchner and Daniel Bonade. Haydn, Brahms and Milhaud were played in the first program for an audience which was appreciative of the skill this ensemble has developed during the eight years it has been sustained by the supporters of the Cleveland Orchestra.

Organist Celebrates Anniversary

Edwin Arthur Kraft celebrated his twenty-fifth anniversary as organist and choirmaster of Trinity Cathedral

with a recent recital which also marked the anniversary of the establishment, in 1908, of the Northern Ohio Chapter of the American Guild of Organists. A work composed by Parker Bailey for the occasion was included in the program, which contained music by Bach, Franck and Tchaikovsky, and Mr. Kraft's transcription of Massenet's Phèdre Overture. Marie Simmelink Kraft was the vocal soloist. On Sunday, Nov. 19, men and boys to the number of 100 who had been members of Trinity choir under Mr. Kraft's direction, joined in the processional in an anniversary service.

Five hundred stage seats were sold for the recital Fritz Kreisler gave in the Music Hall of the Public Auditorium on Nov. 17. Mr. Kreisler, who was received with undiminished enthusiasm, was the second attraction in the Cleveland Concert Course, directed by Mrs. Emil Brudno.

The Fortnightly Musical Club gave the first afternoon concert of its forty-first season, for its own members and the Tuesday Musical Club of Akron, in Steinway Hall, Halle Brothers Company, on Nov. 7. Mrs. Charles S. Schneider, president of the Women Music Teachers' Club, was in charge of a program of American music. Ernest Bloch was represented by three nocturnes for piano, violin, and cello. George F. Krueger and Marie Simmelink Kraft, were soloists, presenting music by Hughes, Guion, Wolfe, Fairchild, Griffes, Crist, Carpenter and Rihm. Ida Engel, with Carl Scheur at the second piano, played MacDowell's Concerto in D Minor. A string quartet contributed two compositions by Carlton Cooley and one by Quincy Porter. Mr. Cooley is the first viola player in the Cleveland Orchestra. Mr. Porter formerly lived in Cleveland.

ERNESTINE ALDERSON

GIVE MRS. BEACH WORKS

MacDowell Club Is Scene of Program in Composer's Honor

A program of Mrs. H. H. A. Beach's compositions was given at the MacDowell Club on Sunday afternoon, Dec. 3, following a reception in her honor. The composer was introduced by B. Cecil Smith, the club president.

Mrs. Beach played first a group of her piano pieces, especially noteworthy among them the Fantasia Fugata and Out of the Depths. Of great interest was her Sonata for piano and violin, Op. 34, in which she was assisted by Ruth Kemper. This work, a distinguished one, impressive at every hearing, was given an admirable presentation and received with great favor. Miss Kemper played her part with fine quality, brilliant technique and sterling musical feeling.

Ruth Shaffner, soprano, was heard to advantage in a group of less familiar songs, with Mrs. Beach at the piano. This group included the superb Dark Garden, Mine Be the Lips and Rendezvous, the last with violin obligato.

W.

Fay Ferguson Under Colledge Banner

Arrangements have been completed whereby Fay Ferguson, pianist, will appear under the exclusive direction of Concert Management George Leyden Colledge. Miss Ferguson recently returned from an extensive tour of Europe, where she appeared with much success.

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	PAGE
PREFACE	v
EXPLANATORY REMARKS	ix
INSTRUMENTATION	xi
ABBREVIATIONS	xii
LIST OF PUBLISHERS AND DEALERS	xiii
CLASSIFICATION OF MUSIC	
IA LARGE AND SMALL ORCHESTRA	1
IB CHAMBER AND WIND (Woodwind and Brass) ORCHESTRA	218
II STRING ORCHESTRA	228
III PIANO AND ORCHESTRA	345
2, 3 and 4 Pianos and Orchestra	373
IV VIOLIN AND ORCHESTRA	375
2, 3, and 4 Violins and Orchestra	428
V VIOLA AND ORCHESTRA	430
VI VIOLONCELLO AND ORCHESTRA	433
2 and 3 Violoncellos and Orchestra	454
Contra-bass and Orchestra	454
VII FLUTE OR PICCOLO AND ORCHESTRA	455
2 Flutes or 2 Piccolos and Orchestra	465
VIII OBOE OR ENGLISH HORN AND ORCHESTRA	466
IX CLARINET AND ORCHESTRA	470
2 Clarinets and Orchestra	474
X BASSOON AND ORCHESTRA	475
XI HORN AND ORCHESTRA	477
2 and 4 Horns and Orchestra	480
XII TRUMPET AND ORCHESTRA	481
2 and 3 Trumpets and Orchestra	483
XIII TROMBONE OR TUBA AND ORCHESTRA	484
XIV HARP AND ORCHESTRA	487
XV SEVERAL SOLO INSTRUMENTS AND ORCHESTRA	490

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Manhattan's Concert Fortnight Highly Varied

Unusual Diversity in Recitals Given for New York's Music Lovers — Stueckgold Soloist at First Beethoven Association Concert — Ruth Slenczynski Repeats Success of First Appearance — Schnabel Gives Second List of Beethoven Sonatas — Novaes Hailed in First New York Recital of Season — New Chamber Ensemble Under Bernard Herrmann Impresses

WHILE the concert fortnight was not notable for numerical increase, the variety of offerings was unusual. The Musical Art Quartet began its season in a well-made program. John Charles Thomas ended his series of three recitals before a crowded house. Winifred Cecil again won favor in an excellent song list. Leslie Hodgson drew an interested audience for his piano recital in the Town Hall. Teresina gave another program of Spanish dances.

Beethoven Association Opens

The first concert of the Beethoven Association in the Town Hall on the evening of Nov. 20 drew an audience that was not so large as usual but that made up in enthusiasm what it lacked in size. The artists were Grete Stueckgold, Metropolitan soprano, who has been exceedingly busy in New York recently; Fritz Reiner, who acted as her accompanist; Egon Petri, pianist, and the Manhattan String Quartet.

The four young men, playing from memory as is their usual custom, opened the program with a delicately balanced and finely shaded performance of the Beethoven Quartet in C Minor, Op. 18, No. 4. Their excellent feeling for ensemble was more to the fore in this quartet than in the closing Brahms F Minor Quintet, in which Mr. Petri played the piano part with sonority of tone and notable musicianship. Whether it was lack of rehearsal or the fact that they played from notes in this work, the quartet's balance and precision were not of equal calibre.

Mme. Stueckgold was in splendid form, and sang two songs each by Schubert, Hugo Wolf and Richard Strauss with that command of style and beauty of tone which have distinguished her heretofore. Especially lovely was Wolf's *Gesang Weyla's*, and especially dramatic her projection of Strauss's *Schlechtes Wetter*. Mr. Reiner, forsaking the baton for the keyboard, played excellent accompaniments, to the expert page-turning of Harold Bauer, the association's president. Q.

Musical Art Quartet Appears

Musical Art Quartet: Sascha Jacobsen, Paul Bernard, Louis Kievman, Marie Romaet-Rosanoff. Town Hall, Nov. 21, evening:

Quartet in G, Op. 64, No. 4....Haydn
Quartetto Dorico.....Respighi
Quartet in E Minor, Op. 59, No. 2.....Beethoven

The performance of the ensemble was distinguished throughout the evening by technical brilliance and energy. A tendency toward over-accentuation marred more than one phrase in the more delicate parts of the Haydn quartet. Barring this occasional roughness, however, the interpretation was one of distinction, purity of intonation and flexibility of technique having conspicuous play.

The Respighi work exhaled an aroma of medievalism which reminded one slightly of the style of Vaughan Williams. It was studiously performed and met with cordial response. The Beethoven proved, of course, the *pièce de résistance* of the eve-



Leslie Hodgson Won Approval in His First Recital Appearance in a Number of Years

ning. It received a dignified and discerning interpretation. A large audience gave every evidence of hearty appreciation. S.

Eléna De Sayn in Recital

Eléna De Sayn, violinist, gave a recital with Winifred Lakeman at the piano in the Barbizon on the evening of Nov. 21 playing with fine tone and technique. Miss De Sayn's major work was the Franck Sonata, in which Miss Lakeman bore her part with equal artistry. The program began with Bach's E Minor Suite and included two movements from Susan Dyer's Outlandish Suite, Secretary Woodin's Gypsy Romance and Kramer's Symphonic Rhapsody in F Minor. D.

Leslie Hodgson in Recital

Leslie Hodgson pianist, Town Hall, Nov. 23, evening:

Passacaglia	Roncalli-Respighi
Chorale Prelude, <i>Mortify Us by Thy Grace</i>	Bach-Rummel
Fantasia, Op. 17	Schumann
Ballade, F, Op. 38; Etude, E Flat, Op. 10, No. 11; Etude, A flat, Op. 25, No. 1; Scherzo, C Sharp Minor, Op. 39	Chopin
The White Peacock; Intermezzo (MS.)	Griffes
Barcarolle	Respighi
Nocturne, G Flat	Turina
Orgia	

Qualities of sincerity and poetic suggestion were combined with an intelligent musicianship in Mr. Hodgson's performance of this unacknowledged list. A pupil of Carreño and widely known as a teacher, the New York pianist brought to the compositions performed a sensitive regard for refinements of style and for color nuance. He played with particular insight and sympathy the compositions of Griffes, with which he was identified when they were new. The manuscript Intermezzo is dedicated to him.

Outstanding was the recitalist's achievement of Rummel's attractive transcription of a Bach chorale, from the Twenty-second Cantata, *Mortify Us by Thy Grace*, which, by virtue of crisp but delicate coloring and a sensitive articulation of the "voice" line, was given a rare charm. It was learned subsequently that Mr. Hodgson went ahead with his program in spite of a high fever, which no doubt handicapped him in details of technical execution. He was more than cordially applauded throughout the evening. O.

Second Plaza Artistic Morning

The second Artistic Morning at the Plaza was given by Teresina, dancer, and Alfonso Ortiz Tirado, tenor, on Nov. 23. Javier Alfonso played the piano, and Carlos Montoya the guitar for Teresina. Ernesto Arcos accompanied Mr. Tirado.

Teresina aroused the interest of the audience to a high pitch by her atmospheric dancing. Mr. Tirado was much applauded, especially after his Spanish songs. N.

Bernard Friedman Makes Debut

Bernard Friedman, bass-baritone, made a New York debut in the Town Hall on the

evening of Nov. 23, with Pierre Lubotzky at the piano.

Mr. Friedman's voice proved pleasant in quality and well produced in its middle register. The program, which included a group by Schubert and one by Brahms, as well as works by Bach, Handel, Mozart, Faure, Duparc and Quilter, was expertly chosen and tastefully arranged and was approached in thoroughly artistic fashion. A large audience displayed great enthusiasm. D.

Teresina Reappears

Teresina, the present season's exponent of Iberian tripudiation, gave her second recital in the Town Hall on the evening of Nov. 24. As at her first recital, and also at her appearance the previous day in a hotel series, the dancer had the assistance of Carlos Montoya, guitarist, and Javier Alfonso, pianist. Her dances were splendidly thought out and executed with skill, winning the high acclaim of a large audience. N.

Schnabel Again Delights with Beethoven Sonata Recital

Artur Schnabel, pianist. Carnegie Hall, Nov. 25, afternoon. All-Beethoven program:

Sonata in E Flat, Op. 31, No. 3	
Sonata in C, Op. 53	
Sonata in E Minor, Op. 90	
Sonata in G, Op. 14, No. 2	
Sonata in C Minor, Op. 111	

Having already captured the untiring and devout attention of one huge audience for his previous performance, Mr. Schnabel proceeded to prove that a good thing can happen twice, and did it again on this occasion. Seasoned concert-goers would hardly have believed that it could happen in New York, but this second audience, made up of serious music students, many professionals and hundreds of "just music lovers," put all such cynicism to rout, and the result was a glorious afternoon for everybody—Beethoven, Mr. Schnabel and the listeners.

Little further comment is needed on the qualities which make Mr. Schnabel so particularly fine an interpreter of his chosen composer. They were all revealed again, and served to illuminate the five sonatas, breathe the breath of new life into them, and transport the hearers into the pure realm of music, coming straight from a composer's thought through a clear and faithful channel of representation.

The program, having unity already, was arranged well with an eye to variety within that unity. After the limpid and transparent clear measures of the E Flat, the passion of the Waldstein followed gratefully. Separating the lovely E Minor and the colossal Op. 111 was the exquisite little G Major work, thus offering splendid contrast and change of mood. It was in the immense grandeur of the first movement of the Op. 111, and in its spiritually beautiful second movement that the pianist attained the highest peaks of the afternoon. The opening measures rang out sternly and fiercely, with a thundering command that galvanized the spirit into instant obedience.

The audience was unwilling to let Mr. Schnabel go, and gave him heartfelt plaudits as long as he would stay to accept them. Q.

Ruth Slenczynski Triumphs Again

Ruth Slenczynski, pianist. Town Hall, Nov. 25, afternoon:

Prelude and Fugue in C Minor; Prelude and Fugue in C Sharp; Prelude and Fugue in D; Italian Concerto in F	Bach
Rondo in G, Op. 51, No. 2	Beethoven
Sonata in F	Mozart
Arabesque in C, Op. 18	Schubert
Concert Study in D Minor	Slenczynski
Pastorale and Capriccio in E Minor, Scarlatti-Tausig	

As at her first appearance, the eight-year-old virtuosa captured and astounded her audience. The hall was filled to capacity and at least a hundred listeners, many of them of Ruth's own age, were seated on the stage.

The program was carried through with complete technical mastery. Once or twice



Guimara Novaes Drew an Enthusiastic Audience for Her First Appearance This Season

there were rhythmic uncertainties and in the slow movements, notably that of the Mozart sonata, a tendency to what children call "playing with expression," which is not, alas, the same thing as interpretation.

The amazing dexterity of the child, especially in left-hand passages, was something to marvel at. One can only say that if she grows up spiritually, to the stature at which she has already arrived technically, the world will hear a pianist indeed! H.

John Charles Thomas Ends Series

John Charles Thomas, baritone. Carroll Hollister, accompanist. Town Hall, Nov. 26, afternoon:

Invocazione	Peri
Star Vicino	Salvator Rosa
In Questa Tomba	Beethoven
Schwestlein	Brahms
Der Ton	Marx
Mit einer Wasserlilie	Grieg
Traum durch die Dämmerung	Strauss
Drei Wanderer	Hermann
Requiem du Coeur	Pessard
Chanson Triste	Duparc
Scene and Aria, Salomé! Salomé! from Hérodiade	Massenet
Limited Service Only	Lindsay
Bonnie Doon	Thomas
Skinflint	Howells
Sunset at Sea	Bonner
Ulysses	Siemonek

This was an afternoon of superb singing for the most part. Mr. Thomas's songs were all chosen to set forth the best points of his art, his magnificent top notes, his expertly handled pianissimo and the varied color-contrasts of which the voice is capable.

Beethoven's factitious *In Questa Tomba* became a song of real value as Mr. Thomas sang it, and the Brahms—one would have liked more Brahms—was a superb piece of interpretation. The Strauss song seemed too fast, but apart from that, was well done. The high spot of the program was Pessard's *Requiem du Coeur*, impeccably from the tonal viewpoint and thrillingly interpreted. Of an imponderable group in English, Eugene Bonner's *Sunset at Sea* was the best. A number of encores were given both during and after the program. H.

Ruth Epstein Makes First New York Recital Appearance

Ruth Epstein, harpist, assisted by Nicholas Laucella, flutist, and Martha Marden, cellist, and with Uarda Hein as accompanist, made her New York recital debut in the Town Hall on the evening of Nov. 27.

Miss Epstein displayed excellent technique and a full mastery of the resources of the instrument. Her solos, ranging from arrangements of works by Palestrina, Handel and Wagner to Adolph Hasselmans, Theodore Cella, Zimbalist, Godefroid and her teacher, A. Francis Pinto, demonstrated her breath of style and musicianship. With Mr. Laucella and Miss Marden, Miss Epstein played an ensemble group, the most

(Continued on page 27)

Schedule of Chicago Symphony Is Filled with Noteworthy Programs

DeLamarter Conducts Concerts in Which Maier and Pattison are Welcomed on Reappearance—Kerby Is Leader of Performance Broadcast to Vienna

CHICAGO, Dec. 5.—The eighth program in the Thursday-Friday series of the Chicago Symphony, given in Orchestra Hall on Nov. 23 and 24, had as soloists Guy Maier and Lee Pattison, who made their first appearance in this city since the resumption of their joint activities. The list, conducted by Eric DeLamarter, associate conductor, was as follows:

Concerto for String Orchestra, No. 10, in D Minor Handel
Symphony No. 2, in B Minor Borodin
Concerto for Two Pianos, No. 1, in C Minor Bach
Ballad for Two Pianos and Orchestra Sowerby
Messrs. Maier and Pattison

The Messrs. Maier and Pattison have always been extremely popular in this city, and audiences that were more than usually large turned out to greet them. Their art remains undimmed. They are still unique in their field. Sowerby's work, inspired by the old English poem King Estmere, had been heard here before; but the ingenuity, color and melodiousness of the music proved grateful on rehearing. Applause after this number was tremendous, and the orchestra remained seated while the pianists added several encores to the program.

Borodin's Second Symphony proved extremely interesting. The orchestra responded admirably to Mr. DeLamarter's clear-cut and always authoritative baton.

An International Event

An event of international character was the Saturday night popular concert given by the Chicago Symphony on Nov. 18. The program was conducted by Paul Kerby, designated as the musical representative of the Austrian Government to Chicago's Century of Progress. This concert, for which distinguished social backing had been obtained, was planned as a gesture of good will on the part of the Austrian Republic to the centennial celebration of Chicago.

The concert was broadcast to Vienna. During the intermission an official message of the Austrian Minister to the United States was heard in the foyer by radio from Washington. The printed program also contained an official message from the Austrian Chancellor, Dr. Engelbert Dollfuss, to the American people.

At the beginning of the concert Frederick Stock appeared on the platform with Mr. Kerby and introduced him to the audience. Following his response, Mr. Kerby led the audience and the orchestra in the Austrian national hymn; Mr. Stock conducted The Star-Spangled Banner.

Historical Associations

The music chosen was historically associated with Austria and especially with Vienna. The first half of the program contained the Overture to The Marriage of Figaro, Schubert's Unfinished Symphony and Beethoven's Third Leonore Overture. Next came a lengthly selection of works by Johann Strauss; the Overture to Die Fledermaus, Artist's Life, Tales from the Vienna Woods, The Beautiful Blue



Guy Maier and Lee Pattison Made Their Chicago Reappearance at a Symphony Concert

Danube, Pizzicato Polka and Perpetuum Mobile.

Mr. Kerby's style of conducting verged upon the theatrical. His interpretations of the classics were highly colored, with effects often made at the expense of considerations of style. More in his manner were the Strauss pieces, in which he showed himself well acquainted with the characteristic Viennese idiom.

Vera de Villiers, British contralto, gave her first recital in this city at the Studebaker Theatre on Nov. 19. She attracted a large audience, which included many members of the English Speaking Union, and won prolonged applause for her artistic singing. The richness of Mme. de Villiers's voice and her genuine musicianship were appreciated in a list made up with discrimination and delivered in an accomplished manner.

Braslau and the Aguilars

Sophie Braslau, contralto, and the Aguilar Lute Quartet were co-recitalists at the second Kinsolving Musical Morning in the Blackstone on Nov. 23. Miss Braslau had not been heard here for some seasons and was cordially greeted by a public which has always responded to her. Her singing was notable. The Aguilars played exquisitely in selections from the classic masters and modern Spanish compositions.

Serge Lifar and his Russian ballet were presented at the Auditorium on Nov. 20 at the second of the Monday night concerts under the direction of Grace Denton. A socially distinguished and sold-out house greeted Mr. Lifar and his associates. Henri Sauguet's La Chatte (The Cat), The Spectre of the Rose (to Weber's Invitation to the Dance), Debussy's Afternoon of a Faun, and a series of divertissements comprised the program. A large orchestra, composed of members of the Chicago Symphony, assisted.

Beatrice Eppstein appeared in a piano recital in Kimball Hall on Nov. 20. She is an unusually gifted young artist with forceful ideas and a solid, well-grounded technique.

The Y.M.C.A. Hotel Chorus, led by Jacques Homier, was heard in Kimball Hall on Nov. 22 under the management of Donna Parker. This group, composed of professionals, features the newer, orchestral type of a cappella singing and does so with a finish and enthusiasm which excites admiration.

MARGIE A. MCLEOD

ROCHESTER OPERA WINS NEW SUCCESS

Prince of Pilsen Attracts Large Audiences—Production Very Admirable

ROCHESTER, Dec. 5.—The Rochester Civic Music Association presented the Rochester Civic Opera Company in three performances of The Prince of Pilsen at the Eastman Theatre on Nov. 24 and 25. Guy Fraser Harrison conducted the two evening performances, and Paul White the matinee. The Civic Orchestra took part; and the production was staged under the direction of Perrin G. Somers, with settings, which were very good, by Clarence J. Hall. As usual, there was little that savored of amateurishness; the tempo was right. Leading members of the cast did good work, both in their singing and acting. Chorus and ensembles were excellent.

Those in prominent roles were: Leroy Morlock, the Prince; Erle Remington, the brewer from Cincinnati; J. Clayton Knope, Lieut. Tom Wagner; Harold Kolb, Lord Somerset; Nathan Emanuel, Francois; Martin Vogt, Jimmy; Mary Burns Langie, Mrs. Crocker; Katherine Philips, Edith Adams; Elizabeth Knapp, Sidonie, and Lillian Moore, Nellie Wagner. Solo dancers were Marion Tefft, Thelma Biracree and Harold Kolb.

Audiences were large and enthusiastic.

MARY ERTZ WILL

JUILLIARD OPERA SERIES WILL BEGIN WITH FIGARO

World Premiere of Helen Retires and Production of Ariadne auf Naxos to Follow

The series of three operas to be given by the Juilliard Opera School will be opened in the Juilliard Hall on Dec. 13 with The Marriage of Figaro, which is to be repeated on three consecutive evenings. The world premiere of George Antheil's Helen Retires and a production of Strauss's Ariadne auf Naxos will complete the schedule.

As in former productions, alternating casts will appear in The Marriage of Figaro. The casts and orchestra are composed entirely of students in the school. Albert Stoessel, director of the Opera School, will conduct. Alfredo Valenti will direct the staging.

The distribution of parts is as follows: Count, Julius Huehn and George Britton; Figaro, Mordecai Bauman and Roderic Cross; Basilio, Eugene Ramey and Allen Stewart; Curzio, Charles Haywood and Roland Partridge; Antonio, Floyd Worthington and Robert Geis; Bartolo, Gean Greenwell; Susanna, Ruby Mercer and Helen Marshall; Countess, Florence Vickland and Apolynia Stoskus; Cherubino, Alma Milstead and Helen Snow; Marcellina, Beatrice Gilman and Pauline Pierce.

Friedberg to Give New York Recital

Carl Friedberg, pianist will be heard in his only recital this season in the Town Hall on Tuesday evening, Jan. 9. Apart from his appearances with orchestras, Mr. Friedberg has not played in New York in three seasons.

A performance of Beethoven's Mass in D was given in Paris at the Church of the Madeleine on St. Cecilia's Day, Nov. 22, by the Association of Church Singers of Paris, under the baton of Albert Wolff.



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Press Comments of His New York Recital

Carnegie Hall, Nov. 10, 1933

New York Times—Nov. 11, 1933
". . . Mr. Achron's musicianship is solid and unassuming . . . and his technical equipment bespeaks many resources . . . his conception had warmth, color and a limpid tone."

Herald-Tribune—Nov. 11, 1933

". . . gave an expert performance last night. His technique was notably deft and sure, and neatness of outline, clarity of detail were prominent characteristics of works such as the Bach Preludes and Fugue where their importance is paramount . . . played with a laudably canorous quality and mastery of finer degrees of dynamic shading . . ."

World-Telegram—Nov. 11, 1933

". . . Technical address, intellectual grasp, sound notions of style and good taste marked Achron's performance. His Bach proved to be particularly commendable and it was also with keen pleasure that one listened to the Chopin where often he might have been playing for his own gratification without thought of other hearers. Further recitals by Mr. Achron are awaited with agreeable anticipation."

New York American—Nov. 11, 1933

". . . His interpretations had serious purpose, carefully carried out. . . The Fugue was given with fine articulation and clarity of touch and technique . . . sure musical thought, analytical grasp, thoroughly prepared ease, polish of execution."

New York Sun—November 11, 1933

". . . Mr. Achron's Bach was straightforward and musically . . . his conception of Bach seemed to be of a man primarily a contrapuntist . . ."

Evening Journal—Nov. 11, 1933

". . . His strongest assets are straightforwardness and brilliance . . . tenderness in the Chopin pieces."

Brooklyn Eagle—Nov. 11, 1933

". . . The artist by his sheer musicianship and inherent taste gave promise of gaining a large following among local concert-goers."

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Soloists and Concertos Make Their Re-appearance

DEPLORING the fact that soloists had virtually been eliminated from the programs of the symphonic orchestras of New York, Boston and Philadelphia, MUSICAL AMERICA discussed in its issue of Dec. 25, 1929, the situation which then obtained. It was pointed out that the conductor had been made a figure for hero worship, that audiences were crowding to hear him as in other days they had gathered to hear a famous soloist, that during the first two months of that season at the New York Philharmonic-Symphony no soloist had appeared. It was made apparent that by the omission of soloists at symphony concerts a very important part of the literature was being neglected, that the young generation would grow up unfamiliar with some of the finest works which the masters had written; for there was scarcely a big composer who did not essay the concerto form. We wrote:

"Time was when a New York Philharmonic program without a Kreisler, a Hofmann, a Casals, a Nordica, a Bispham was unthinkable. It was there that our rising generations of music

lovers became acquainted not only with the symphonies of Beethoven, Schubert, Mozart, Brahms and Tchaikovsky, but also with the piano and violin concertos of all these composers save Schubert (who wrote none), and with many others."

For a number of years now the halls have been filled to capacity and conductors acclaimed, the pernicious star system having invaded the concert field as years ago it invaded the opera house. Soloists, to be sure, had not been dispensed with entirely by our orchestras throughout the country, but the opportunities were fewer, many of our provincial orchestras following the lead of the major cities' orchestras and giving their concerts without soloists.

But times have again changed. Economic conditions have brought this about. Audiences have ceased to respond in great numbers to the call of the glorified conductor. So managements are adding distinguished soloists to their lists in major cities to attract music lovers to concerts, which they had found complete without solo performers for a decade.

Whether the intention has been to present the valuable and neglected concerto literature, or whether this has been only an incidental by-product of managerial enterprise, is not important. We are concerned only with the result. Within a few weeks in New York it has been possible at Philharmonic-Symphony concerts to hear Ossip Gabrilowitsch play the Mozart D Minor Concerto, Carl Friedberg the Brahms B Flat, Harold Bauer the Ravel, Albert Spalding the Mozart D Major and the Chausson Poème, Josef Lhevinne the F Minor Chopin and in the near future Jascha Heifetz will play the Elgar. And there will be others, too.

LAST season the Philharmonic management indicated by its presentation of Heifetz, Giesecking, Horowitz and a few others that the soloist was being returned to symphonic programs in New York. Its programs this season corroborate it. We think it wisdom to do this, for the appearances of these noted artists must stimulate interest, and consequently attendance, at a period when the former was waning, manifested by the dropping off of the latter, only too conspicuously.

A literature that contains such momentous things as Beethoven's Emperor and his G Major, Mozart's D Minor, the Brahms D Minor and B Flat concertos for piano, the Violin Concerto and the Double Concerto for violin and 'cello, the great Schumann, Franck's Variations Symphoniques, Sibelius's Concerto for violin, to mention but a few, is something not to be discarded easily, or omitted from public hearing. The conductor is, to be sure, a most important figure in a symphony concert, but be he ever so great he cannot play a concerted work of this kind unless he has an interpreter to collaborate with him. Our admiration for the distinguished men who preside over our orchestras is great, but we rejoice at the re-instating of the soloist on symphonic programs. No conductor worth his salt will begrudge a fine solo player a part of that applause, which, in recent years, has been his exclusively. It should be his duty, however, to choose only such concertos as suit his program, so that there will be no diminishing of his musical standard by the intrusion of a shoddy solo work. And, unfortunately, there are many of these.

NOR should groups of songs with piano accompaniment be given at symphony concerts, as is sometimes the case, or arias from operas of a type unsuited to inclusion alongside of great symphonies. There are arias (Bach, Mozart, Haydn, to mention a few) that will be welcome. And there are many fine songs with orchestra, songs conceived by their composers in this form, not orchestral versions of songs first written and made known with piano accompaniment, that should be presented. The song with orchestra is a worthy form, one which is almost entirely unknown in this country.

Personalities



Artur Schnabel (Left) with Eugene Goossens in Front of the Latter's Residence in Cincinnati, Where the Pianist Played the Beethoven Concerto in G Recently with the Cincinnati Symphony under Mr. Goossens's Baton

Morini—The violinist Erika Morini is making a tour of Palestine and Egypt and will later go to Japan, returning to Europe in February.

Gabrilowitsch—On Founder's Day at Mount Holyoke College, the honorary degree of Doctor of Music was bestowed by President Mary E. Wooley upon Ossip Gabrilowitsch.

Leider—Following a performance of Tristan und Isolde at the Royal Opera House at Copenhagen, Frida Leider, soprano of the Metropolitan, was decorated by King Christian X, with the order of Ingenio et Arti.

Moore—Mrs. Franklin D. Roosevelt recently honored Grace Moore, former Metropolitan Opera soprano, by inviting the singer to broadcast with her from the White House in the interest of the nationwide community chest drive.

Giannini—From Munich comes the news that the only new work to be given at the State Opera there during the winter will be Lucedia by Vittoria Giannini in which his sister, Dusolina Giannini, will create the leading soprano role.

Lhevinne—At the recent ceremonies for awarding to Mrs. Carrie Chapman Catt the medal of honor as the individual who had made the most outstanding contribution to Jewish progress during the past year, Josef Lhevinne was piano soloist.

Tibbett—Following his first appearance as Emperor Jones in Gruenberg's opera of that name, Lawrence Tibbett was presented with a bust of himself in the title role, the work of his confrère, Alfredo Gandolfi, who is a sculptor in his leisure hours.

Eames—An enthusiastic auditor at a recent concert of the Cleveland Orchestra was Mme. Emma Eames, who has been the guest in Cleveland of her brother, Col. Hayden Eames. She expressed pleasure in hearing works by Mozart and Strauss played under the baton of Dr. Artur Rodzinski, and later attended a performance of Tristan given under the orchestra's auspices.

Litvinne—American friends of Felia Litvinne will be interested to know that she has recovered from her recent serious illness. Mme. Litvinne, who was the sister-in-law of Edouard de Reszke, sang first in this country with Colonel Mapleson at the Academy of Music as Mlle. Litvinoff. She was later heard in Wagnerian roles at the Metropolitan.

What They Read Twenty Years Ago

In MUSICAL AMERICA for December, 1913



Twenty Years Ago, on Nov. 13, Died Methilde Marchesi, One of the Most Eminent Voice Teachers of the Last Century. Among Her Pupils Were Melba, Eames, Calvé, Gerster and Sybil Sanderson. This Was Her Last Photograph, Taken Shortly Before Her Death, at the Home of Her Daughter, Blanche Marchesi, in London, with Her Pupil, Louise Rieger, of the Boston Opera Company.

Not Infrequently

Piano music as an anesthetic has proved successful in an operation.

1913

And Still at It

Having retired from the concert stage in his capacity as a song recitalist, Georg Henschel still remains in his other role as a conductor.

1913

Proposal Not Yet Accepted

It is reported that a movement is on foot to provide a permanent home for the Philadelphia Orchestra. The building of a hall to cost \$750,000 is proposed.

1913

That Symphonie Pathétique!

When a composer puts his doubts and troubles into his compositions, he inflicts his troubles on his hearers.

1913

Well, What of It?

The celebration of the fiftieth anniversary of the completion of the score of Gounod's *Mireille*, drew a large number of notables of the musical, theatrical and literary world.

Twenty Years Ago?

"I believe the year of 1913 will go down in musical history as the hardest musical year that teachers,

artists, managers and the public have ever known," said a well known manager.

1913

High Cost of Tenor Living

Caruso's suite in a New York hotel costs him \$500 a week. He pays a weekly bill of \$5 each to his barber and manicure, an \$18 a week laundry bill and \$75 a week for meals.

1913

Not Bad a-Tall

A specimen of laconic criticism from Berlin: "Fraulein Blank gave a recital in Bechstein Hall last Tuesday. Why?"

1913

Tilting at a Windmill

Massenet's *Don Quichotte* had its American premiere in Philadelphia under Cleofonte Campanini, with Vanni-Marcoux in the title role and Mary Garden as La Belle Dulcinée.

1913

Let's Get Inoculated!

Miss X has a voice of extraordinary register. It is said that a bad attack of typhoid which seized her the very night of her debut in Rome changed her voice, which before had been a mezzo, into a coloratura.

PLAY ANCIENT MUSIC

Italian Program Given in Philadelphia under Ben Stad

PHILADELPHIA, Dec. 5.—The annual local appearance of the American Society of the Ancient Instruments, eagerly awaited each year by connoisseurs, drew a large following on Nov. 16 to Christ Memorial Church, chosen for the concert in line with the organization's custom of maintaining a special and appropriate atmosphere for its programs.

A comprehensive list of works for the predecessors of the string instruments of today was received with appreciative applause. It was interesting to note that the program consisted of music by Italians, some of whose material has been transmuted into compositions for modern instrumental groups. Perhaps the outstanding items were Scarlatti's Third Concerto in F, Tartini's Sinfonia Pastorale, the Vivaldi Concerto Grosso and Porpora's Sinfonia da Camera.

Ben Stad, founder and director of the society, played the viole d'amour. His associates were Jo Brodo, quinton; Josef Smit, viole de gamba; Maurice Stad, basse de viole, and Flora Stad, harpsichord.

The devotion and skill which these lutenists bring to their task of recreating the mood as well as the technique of olden musical days, were again in evidence; and their long experience in ensemble playing enriched the performance.

W. R. M.

Catalogue of Theatre Music Compiled by Librarian in Berlin

BERLIN, Dec. 1.—Wilhelm Altmann, state librarian in this city, has compiled a catalogue of theatre music since 1861. The list includes operas, operettas, plays with music and incidental music for dramas. It will be published in five volumes by Bote & Bock if a sufficient number of subscribers can be obtained.

SIOUX CITY SYMPHONY STARTS SIXTH SEASON

Ninon Vallin Is Soloist With Orchestra in Mid-Western City Under Leo Kucinski

SIOUX CITY, Iowa, Dec. 5.—The Sioux City Symphony Orchestra, Leo Kucinski, conductor, gave the opening concert of its sixth season recently with Ninon Vallin, soprano, as soloist.

Mr. Kucinski, under whose leadership the orchestra has grown to a body of symphonic proportions, presented a well-chosen program which began with two Bach transcriptions. Following this Mme. Vallin sang two arias from Mozart's *The Marriage of Figaro* and the first half of the program concluded with Mendelssohn's *Fingal's Cave* Overture, and Liszt's *Les Préludes*.

Mme. Vallin again won favor in the second half with a group in which she was accompanied at the piano by J. M. Baudet, and which included arias from *Les Pêcheurs de Perles* of Bizet and *L'Enfant Prodigue* of Debussy, and two Old English songs. The remaining orchestral works were Strauss's *Tales from the Vienna Woods*, excerpts from *Carmen* and the Overture to Glinka's *Ruslan* and *Ludmila*. The orchestra will give two more concerts in Sioux City during the season and will be heard as well in Wayne, Neb., and Orange City, Iowa.

WORCESTER LIKES OPERA

Columbia Company Gives Aida and Traviata with Success

WORCESTER, Dec. 5.—Grand opera at popular prices received a cordial welcome here on Nov. 14 and 15, when the Columbia Opera Company presented *Aida* and *La Traviata* to audiences which practically filled the Memorial Auditorium. Fulgenzio Guerrieri conducted.

In *Aida*, Louise Taylor and Carmela Ponselle did outstanding work, and Edward Ransome's popularity mounted as the evening progressed. Other parts were taken capably by Giuseppe Martino-Rossi, Luigi Dalle Molle, Amund Sjovik, Luigi de Cesare and Luisa Sarto. Martha Henkel was an admirable solo danseuse.

In *La Traviata*, all concerned oriented themselves with success. Excellent work was done by Lola Monti-Gorsey and Giuseppe Barsotti; and Claudio Frigerio, called on short notice to sing the elder Germont on account of Mr. Martino-Rossi's illness, distinguished himself. Supplementary roles were well sung by Gloria D'Angelo, Janet Weston, John Springs, Mr. De Cesare, Mr. Dalle Molle and Riccardo Moven. The chorus sang very satisfactorily, and the orchestra gave good support.

J. F. K.

Carnegie Corporation Awards Music Sets to Colleges

Twenty-three colleges in the United States and Canada have been awarded sets of music study material by Carnegie Corporation of New York. Each set, valued at \$2,500, consists of 824 phonograph records, 251 miniature and full size scores corresponding to the records; an electric phonograph; and 129 books on musical subjects.

Musicians and teachers who collaborated in the preparation of these sets included Richard Aldrich, Howard Hinners, Jeffrey Mark, James B. Munn and Randall Thompson.

The title of the new symphonic poem recently completed by Santoliquido, is *Ecstasy*.

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New Orchestra in Kansas City Is Auspiciously Launched by Krueger

Inauguration of Philharmonic Marks Historical Point in Artistic Development of Community—Record Audience Attends—Performance Is Greatly Admired

KANSAS CITY, MO., Dec. 5.—Musical history of vital importance to this city and the Southwest was written on the evening of Nov. 28 when Karl Krueger, conductor of the recently organized Kansas City Philharmonic, mounted the podium in Convention Hall to conduct the first concert in a series of eight. It was several minutes before the audience, numbering nearly 4,000—the largest gathering by many hundreds to attend a symphony concert in this locality—would allow the program to proceed. The throng rose, *en masse*, giving a stirring and convincing welcome to Mr. Krueger and the orchestra of eighty-six men.

Prior to this, Powell C. Groner, president of the orchestral association, commented pertinently on the significance of the occasion. He introduced Mrs. John L. McLaughlin, chairman of the women's advisory board, who praised

the city's spontaneous response to an event of significant cultural and civic value—response in the face of much pessimistic head shaking, when the symphony orchestra was being founded.

Within two months, Karl Krueger, with the keen vision of the master organizer, carefully laid plans for building a musical structure of permanence. He had invaluable aid from the Kansas City Star (lavish with front page publicity), the Kansas City Journal Post and the Chamber of Commerce. It was through the last-named that the movement, under the leadership of Conrad Mann, president, and William M. Symon, secretary, had its inception.

Playing Is Very Effective

Tchaikovsky's Fifth Symphony, the first item on the program, was given a restrained, dramatic reading and established Mr. Krueger as an authoritative, dynamic and magnetic leader. The orchestra, augmented by fourteen musicians from Chicago, displayed essential qualities that in time should bring it to a high plane. Two Moussorgsky works followed, A Night on Bald Mountain and an entr'acte from Khovantchina, the former taxing effectively the resources of the players. If encores had been in order, the Scherzo from Men-



Karl Krueger Conducts the Newly Organized Kansas City Philharmonic

delssohn's A Midsummer Night's Dream would have been repeated, judging from the obvious pleasure of the audience. Satie's First Gymnopédie and Liszt's Les Preludes completed the program.

Lucid program notes were written by Clad H. Thompson.

Before the second half, Mr. Krueger made a splendid speech, pointing out that the central part of our country

should create something which has its own physiognomy.

In the audience, which drew liberally from musical and fashionable ranks, were many prominent visitors including William Allen White, Emporia; Dr. E. H. Lindley, chancellor of the University of Kansas; Dean Donald M. Swarthout, and Charles Sanford Skilton, of the Fine Arts Department of the University of Kansas; Daniel A. Hirshler, dean of music of the College of Emporia; Mrs. Howard Linn, of Chicago, patron of arts, and Mrs. Walter Paepke, scenic artist, of Chicago.

BLANCHE LEDERMAN

QUEEN ELIZABETH'S BIRTHDAY OBSERVED

Special Program Is Given with Atmospheric Effect by Club at Yale

NEW HAVEN, Dec. 5.—Four hundred years ago, on Nov. 16, Elizabeth, Queen of England, was born. In duty bound, the Elizabethan Club of Yale celebrated the anniversary with a special program in Sprague Hall. The centuries may have rolled by, but the music presented on this occasion made the Tudor period seem just a short time ago.

There was atmosphere in the singing of the old ayres of Dowland, by Grace Donovan; in the playing of selections from Byrd and Farnaby on the harpsichord, by Rosalind Simonds; and in the spirited performances of the madrigals of Wilbye, Morley and Bennet. Prof. Tucker Brooke, noted for his Elizabethan scholarship, spoke of the Queen in proper centennial mood. It was a quaintly pleasant celebration.

Continues Beethoven Recitals

In his exposition of the Beethoven piano sonatas, Bruce Simonds continues to maintain the high standard of performance for which he is recognized and to perform to the obvious pleasure of his Sprague Hall audiences. On Nov. 20, the pianist played Op. 2, No. 3; Op. 54; Op. 31, No. 2; and Op. 101. The recital was distinguished by readings of Op. 54 and Op. 31, No. 2. On Dec. 4, Mr. Simonds's program consisted of Op. 10, No. 1; Op. 109; Op. 14, No. 2; and Op. 57.

Marcel Dupré gave a recital on the famous Newberry Organ in Woolsey Hall, Yale University, on Nov. 18. It was a notable performance, outstanding for the organist's excellent sense of rhythm and his fine registration. The program contained works by Bach, Franck, Schumann, Liszt, and Dupré. The audience liked particularly Bach's Dorian Toccata and the charming Legend by the organist himself.

MILES KASTENDIECK

"Modern Music" to Initiate New Series of Critical Reviews

A new series of critical reviews, Composers of the Past by Composers of the Present, will be initiated in the January-February issue of *Modern Music*, which is published by the League of Composers.

The November issue features articles by Roger Sessions, Virgil Thompson, Marc Blitzstein, Frederick Jacobi, H. H. Stuckenschmitt and Eugen Braudo.

Music Mentor League Holds Meeting

The Music Mentor League, Marie Damrosch, managing director, held a social meeting in the studio of Louis Simmons on the evening of Nov. 22. The faculty of the league includes Mr. Simmons, voice; Creighton Allen, piano, and Alvin Kranich, composition.

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Large Audiences Attend Concerts Given by Artists in Los Angeles

Klemperer Plays Franck Symphony — Svedrofsky, Assistant Conductor, Leads Philharmonic in Sunday Concert — Recital Programs Are Enjoyed

LOS ANGELES, Dec. 5.—Exuberance is evident at musical happenings this season. Large audiences, rapturously enthusiastic on some occasions, have been the rule thus far; and many choice attractions are yet in the offing. The Los Angeles Philharmonic, conducted by Otto Klemperer, has given three pairs of concerts and three Sunday afternoon programs before crowded houses. Enterprises of lesser scope are proportionately patronized.

That Mr. Klemperer builds solid programs was again revealed in the last of the bi-weekly series on Nov. 16 and 17, when interest centred in superlative performances of Franck's Symphony. The symphony was the first major work other than German that has been heard in this series, and music lovers were gratified to learn that Mr. Klemperer is a leader of eclectic tastes and broad understanding. He may have taken part of the Franck, especially the finale, at a brisker tempo than we are wont to hear it, but it seemed to fit perfectly into his plan of the work and greatly pleased the audience.

The first soloist of the season, Marvin Maazel, played Tchaikovsky's Piano Concerto in B Flat Minor with indefatigable zeal and earnestness. Ravel's *La Valse* brought the two-hour program to a happy close.

German Dances by Schubert

Mr. Klemperer fell ill of influenza and was unable to conduct the third Sunday afternoon concert on Nov. 26. Henry Svedrofsky, assistant conductor, filled the breach acceptably. The program was not one to excite the connoisseur, although there was an attractive oboe solo by Godard played by Henri De Busscher and a set of unfamiliar German Dances for string orchestra by Schubert. The auditorium was well-filled and there was plenty of enthusiasm.

Nelson Eddy, appearing in the second concert of the Behymer series, was heard on Nov. 21, delivering a widely varied program with elan. There were an aria from Bach's Peasant Cantata; songs in German by Hugo Wolf, Schumann, Jensen and Strauss; a Rossini aria and songs in English. Of the many extras, generously given, Eric Wolf's *Du Bist So Jung* and Moussorgsky's Song of the Flea were the best. Theodore Paxson, an excellent accompanist, was heard in solos.

Jack Glendover arranged a gala Russian evening for the last of his Hollywood series and drew a large audience, composed largely of emigres from the Russian colony.

The program was typically nationalistic, with Basil Tou-torsky, designated as a writer and composer, as the particular star. Mr. Tou-torsky began the program with Grieg's Nocturne, Op. 54, No. 2, appearing later as soloist in his own composition, Prelude in F Sharp Minor. Others making contributions were Ralina Zarova, soprano; Joseph Diskay, tenor; John Kurucz, Hungarian composer; and Serge Temoff, Carmen Roeske,

Anna Gerova and Tuulikki Paananen, dancers.

Western Series Commences

A large audience heard the initial concert of the Western Concert Artists' Series in the Biltmore Hotel on Nov. 20. The event marked the first public appearance of Mrs. John Boyce-Smith, pianist, who was heard with much in-



Marvin Maazel, Soloist with the Los Angeles Philharmonic, Also Gave a Piano Recital in That City

terest and pleasure in compositions by Debussy, Palmgren and Dohnanyi. Others on the program were Blythe Taylor Burns, soprano, and Ralph Niswonger, baritone.

The United Civic Grand Opera Company, which made a good start in the Auditorium under the guidance of Paul Cremonesi, has moved to the Polytechnic High School for its Saturday night performances, achieving some outstanding work in its first presentation of Faust on Nov. 18. The conductor was Leonard Walker. Margot Fischer, Henry Thompson, Robert Sellon, Thomas Clark and Ilda Bianchi were principals.

Compositions of Mary Carr Moore were heard at the first concert in the series of four benefit programs for the Neighborhood Music School, in the Royal Palms Hotel on Nov. 14. The compositions are among the most serious and notable from the files of this artist. They included a suite for piano and strings, entitled Saul, played by Bessie Fuhrer Erb, Hans Bodendorfer, William Bodendorfer and Henry Erb and the composer. Alexander Kosloff played two piano solos. Mae Gates Pepper and Margaret Reynolds contributed the Violin and Piano Sonata in C Minor. Mary Booth was the contralto soloist in a cycle of four songs with string accompaniment.

Program by Ellis Club

The Ellis Club gave the first of its concerts in the Auditorium on Nov. 28, with Blythe Taylor Burns as soloist. The ranks had been thinned by the prevailing epidemic of colds, but the men gave a good account of themselves and revealed the progress they are making toward artistic achievement. Hans Blechschmidt is the conductor.

Marvin Maazel gave his only piano recital this year in the Auditorium on Nov. 23, attracting a large audience that included many persons of the film

colony. Mr. Maazel chose Beethoven's Pathétique Sonata, Schumann's Scenes from Childhood and some delightful bits in the closing group of shorter numbers. Among the last-named were an Improvisation by Bessie Bartlett Frankel, who acknowledged the audience's applause from a box seat. The work maintains a thoughtful mood throughout and was well played. Mr. Maazel approaches his task seriously, too seriously, one might hazard, often inhibiting his emotions through a too rigid sense of the outward form. Several extras attested his popularity.

HAL D. CRAIN

West. Governor Schmedeman welcomed the musicians; the director was Bishop Bonczak, and the program illustrated Polish music and choral history with interesting results.

Another interesting recital was that given by Frieda Stoll, soprano, at Milwaukee-Downer College. The MacDowell Club's Women's Symphony, ably led by Pearl Brice, gave its first free Sunday concert of the season at Layton Art Gallery. A free Sunday concert, one of a series, was presented at International House by Ida Eiring, pianist.

R. S. McCARTHY

MILWAUKEE SERIES UNITE THIS SEASON

Fewer Concerts Result in Larger Attendance With Reduction in Expense

MILWAUKEE, Dec. 5.—Fewer concerts, larger attendance at those given, and the dominance of the symphony orchestra, mark this year's season.

Concert goers last season divided their interest and expenditures between three organizations, each presenting a half dozen soloists. This year the Arion and Milwaukee Musical groups, which had promoted a community series, joined forces with the Civic Concert Association, and a music lover's single outlay now admits him to a larger number of programs than either of those presented by the separate organizations before.

The Civic Association, opening the season with a concert by John Charles Thomas, followed this with an attractive choral program presented under Daniel Protheroe by the united choirs of the two clubs, assisted by Jeannette Vreeland.

The Milwaukee Philharmonic, conducted by Frank Laird Waller, will not present soloists this year. The recital series offered by Margaret Rice at the Pabst Theatre is the only other concert course. Albert Spalding opened the series with great success.

Chicago Symphony Comes

The Chicago Symphony series was begun before a large house of season reservations, largely due to the campaign conducted by Miss Rice and a women's orchestral auxiliary early in the fall. Eric DeLamarre conducted in the absence of Frederick Stock. Guy Maier and Lee Pattison were the soloists.

The Pabst Theatre was the scene of the first opera in a series arranged by a thriving local society, the Cassa Italiana Colombo. Lucia di Lammermoor was the work chosen, Guglielmo Somma being the skillful conductor. The chorus was composed of members of the former Chicago Civic Opera. Principals were all experienced, well-schooled artists. Among them were Wilfred Engleman, Hazel Sanborn and Giuseppe Cavadore. The house was packed and gave a splendid welcome to Giuseppe Balestrieri, a Milwaukee tenor who made his first home appearance after years of study and performances in Italy. The production was admirable.

The San Carlo Grand Opera Company played for a week in the City Auditorium.

Polish Choirs Sing Well

The city heard an engaging concert by a chorus of 250 as the feature of the first National Convention of the United Polish National Choirs of the Middle

OLD MUSIC FOR NEW

Musical world owes debt of gratitude to Adolph Nagel

Two centuries ago it was not so easy for composers to "burst into print," for mechanical means of publication were most inadequate. Laborious copying by hand had to be resorted to generally. Commercial exploitation too was practically unknown. Hence countless musical masterpieces have been lying totally forgotten all these years, hidden in ancient libraries and archives.

To Adolph Nagel belongs the credit of unearthing many of these lost treasures and making them available in practical, playable form to the great joy of present day music lovers. More than a hundred have been issued so far in the series known as "NAGEL'S MUSIC ARCHIVES," and others are constantly being added.

Here follows a list of some representative numbers that offer "unusual and fascinating material well worth devoted examination":

C. PH. EM. BACH (1714-1788): "The Württemberg Sonatas" for piano, Nos. 1-3	1.50
Rubinstein wrote about Phil. Em. Bach: "Today I request your special attention. I should like you to immerse yourselves completely in this great man."	
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A glorious work by the famous master.	
NIKOLAS CHEDEVILLE (ca. 1725): Two Pastoral Sonatas for two flutes or violins or oboes.....	1.50
Very easy for both performers; rococo style.	
ARCHANGELO CORELLI (1653-1713): Concerto grosso in D, op. 6 No. 1, for two solo violins, 'cello solo, two violins, viola, 'cello (or string orchestra) and cembalo. Score, \$1.75.	
A beautiful work presenting no difficulties.	
C. F. HANDEL (1685-1759): Christmas Aria, "But lo! The Angel of the Lord." For soprano and basso continuo75
This aria, originally composed for the "Messiah" and hitherto unpublished, emphasizes the overpowering grandeur of the apparition of the angel—in contrast with puny man. To be sung in a grand, transcendent manner.	
JOSEPH HAYDN (1732-1809): London Trios, for two flutes and 'cello.....	2.10
W. A. MOZART (1756-1791) Five unknown songs for voice and piano. German text only75
Delightful little songs that ought to be heard everywhere.	
HENRY PURCELL (1658-1695): Fantasies for string instruments. Book I, three and four-part fantasias. First Edition. Score \$1.50.	
The finest works of the English master.	
MICHAEL PRAETORIUS (1571-1621): Fantasy on "A Mighty Fortress is our God" for Organ	1.00
A monumental work in organ literature.	
CARL STAMITZ (1746-1801): op. 14 No. 1, Trio for flute, violin (or two violins) and piano	2.10
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SIEMONN CONDUCTS BALTIMORE FORCES

Symphony Opens Season With Stirring Program—Stueckgold Is Soloist

BALTIMORE, Dec. 5.—The Baltimore Symphony, George Siemann, conductor, began its current season at the Lyric Theatre on Dec. 3 with a varied program which served as an auspicious opening for the municipally directed orchestra.

In the continued activity of this organization, now in its nineteenth season under the capable management of Frederick R. Huber, Baltimore places itself in the musical foreground with its specific attention to the cultural influence of symphonic programs. The eagerness of the large audience, representing all classes with a large percentage of youthful attendants, shows a community interest which points to a wholesome appreciation.

Borodin Symphony Played

The concert began with Borodin's Third Symphony, given its first local performance. It was heard with delight. In Ravel's Bolero Mr. Siemann proved that the orchestra is under his command, for nuance and fine contrast of tone were noticed. The straightforward clarity of the Mendelssohn Midsummer Night's Dream music, was brought out with brilliant effect.

Grete Stueckgold was the visiting soloist. Her rendition of an aria from Mozart's Il Re Pastore, in which Joan C. van Hulsteyn, concertmaster, played the violin obbligato, and her interpretation of Elsa's Dream from Lohengrin were applauded for the beauty of her tone and dignified style. An ovation followed.

Boston Series Commences

The Boston Symphony under Dr. Koussevitzky, gave the first concert of its local series on Nov. 14 in the Lyric Theatre before a very large audience.

With the appeal of Mozart's Eine Kleine Nachtmusik, the atmospheric Prelude to Khovantchina, and Strauss's Till Eulenspiegel, the orchestra gained deserved attention. Sibelius's Second



George Siemann Is in His Customary Place as Leader of the Baltimore Symphony

Symphony was presented with full appreciation of its melodic and national characteristics. Dr. Koussevitzky and the orchestra were applauded loudly after each effective presentation.

This series is under the local management of the T. Arthur Smith Concert Bureau. Elizabeth Ellen Starr, as counselor, has stimulated a patronage that marks a keen acceptance of these events.

Philadelphians Pay Visit

Baltimore gained its first impression of Eugene Ormandy's skill when he conducted the Philadelphia Orchestra as guest at the concert in the Lyric on Nov. 22. The audience quickly appreciated his individuality and his power of bringing out musical values, and accorded him a hearty reception. The program, which was read throughout with convincing expression, was made up of Brahms's First Symphony, the Debussy-Molinari L'Isle Joyeuse, Le Tombeau de Couperin by Ravel, and Enesco's First Roumanian Rhapsody.

FRANZ C. BORNSCHEIN

A recent straw vote taken in Germany brings to light the fact that although Bach heads the list of favorite composers, Verdi comes second and Wagner only third.

ARTISTS APPLAUSED IN SONATA RECITAL

Baltimore Delights in Concert Given by Gabrilowitsch and Spalding

BALTIMORE, Dec. 5.—The joint appearance of Ossip Gabrilowitsch and Albert Spalding on Nov. 19 in a sonata program sponsored by the Chamber Music Guild at Cadoa Hall was an occasion of highest musical interest to the large audience. With authoritative readings of works by Brahms, Mozart and Beethoven, both artists demonstrated their fine understanding and dignified artistry. As an acknowledgment of the enthusiastic applause, the recitalists added the Adagio from Beethoven's Third Sonata.

Under the auspices of the local National Music Week Committee, Ruth Steiff, disease, Philip Jeffreys and Amos Allen, pianists, presented a chronological program, called Three Notes in Music, at the Vagabond Theatre on Nov. 20. Mrs. Steiff gave much pleasure in an old French group, and contrasted her mimicry with sections devoted to Memories of the Mauve Decade and to Impressions of the Moment. Two-piano arrangements made by the Baltimore artists proved effective, and their playing of Chasins's arrangement of the Strauss - Ever Beautiful Blue Danube added interest.

Ortmann Speaks on Brahms

Otto Ortmann, director of the Peabody Conservatory, was guest speaker at the Brahms centenary program given by the Baltimore Music Club in the Hotel Emerson on Nov. 25. Taking part in the musical program were Harriet Colston, soprano, with Frank Bibb as accompanist; Arnold Kvam, 'cellist; Sarah Stulman and Richard Goodman, pianists.

The fourth Peabody recital on Nov. 17, was given by the eminent French organist, Marcel Dupré, whose program included original works, six fragments from The Stations of the Cross and a colorful Souvenir.

The program of the fifth Peabody recital was shared by Stephen Deak, 'cellist, member of the faculty, with Erno Balogh, pianist, and Chase Baromeo, bass-baritone. Delphie Lindstrom accompanied. They appeared on Nov. 24.

Alexander Sklarevski, pianist, member of the Peabody Conservatory faculty, gave the program of the sixth recital on Dec. 1 before an audience which found his artistic interpretations of profound interest. In works by Mendelssohn, Beethoven and Chopin, Mr. Sklarevski created romantic moods. In music by Tchaikovsky and Balakireff he portrayed a national spirit, arousing keen delight over its poetic and fervent content.

Hilgers Play for Bach Club

The series of concerts sponsored by the Bach Club began on Nov. 29 with a program by the Hilger Trio. The audience in Cadoa Hall represented a large group which is primarily interested in the works of Bach, and this group found the Suite in G, for solo 'cello of erudite interest. The program began with the Beethoven Trio, Op. 11. The Passacaglia of Handel, for violin and 'cello, and Brahms's Double Concerto completed the program, to which the 'cellist added several encores. The trio members are Greta Hilger, pianist, Maria Hilger, violinist, and Elsa Hilger, 'cellist.

Willem Wirtz, president of the club,

and his assisting board deserve credit for the management and guidance of this enthusiastic musical organization's plans.

When Fritz Kreisler, with his able assistant, Carl Lamson, gave a recital in the Lyric on Dec. 1 the size of the audience made one recall the "pre-depression times." Mr. Kreisler's playing was masterful.

FRANZ C. BORNSCHEIN

NEW YORK ORCHESTRA APPLAUSED IN HARTFORD

Makes First Appearance Under Leadership of Sokoloff—Kreisler Recital Is Magnet

HARTFORD, Dec. 5.—Nikolai Sokoloff conducted the New York Orchestra in Bushnell Memorial Hall on Nov. 25 in its first Hartford appearance, the concert being sponsored by the Bushnell organization independently of its regular series and attracting 2,500.

There was much to admire. The program, Wagnerian throughout with the exception of Tchaikovsky's Symphony Pathétique, included the Prelude to the Third Act of Lohengrin, Siegfried's Rhine Journey, the Good Friday Spell from Parsifal, Wotan's Farewell and the Magic Fire Music from Die Walküre. The Prize Song from Die Meistersinger was an added number, with the solo part played by Leonid Bolotin, certmaster.

Fritz Kreisler charmed an audience of exceptional size, including many standees, at Bushnell Memorial on Nov. 26, in the third event of the Kellogg series. Carl Lamson, a former resident of Hartford, co-operated splendidly at the piano.

The glorious tone and impressive technique of Mr. Kreisler are the more remarkable in the light of a reminiscent article, by a Hartford scribe, recalling that he first appeared here forty-five years ago, as a boy of fourteen on his first tour of America with Moriz Rosenthal.

JOHN F. KYES

Sängerknaben Appear in Ann Arbor

ANN ARBOR, Dec. 5.—Appearing in Hill Auditorium on Nov. 22 in the Choral Union Series of the University School of Music, the Vienna Sängerknaben delighted their audience. Under the leadership of Hans von Urbanek, the boys sang beautifully.

H. M. C.

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ORCHESTRAS APPEAR ON ROCHESTER LIST

Schedule of Concerts Includes Philharmonic and Eastman Programs

ROCHESTER, Dec. 5.—Orchestra concerts by the Philharmonic and the Eastman School Symphony have been events of special interest.

A first Rochester performance of Bruckner's Romantic Symphony was given under the baton of Guy Fraser Harrison at the Rochester Philharmonic's second matinee concert of the season on Nov. 16. Mr. Harrison gave a broad, authoritative and colorful reading of this work, and was equally successful in his presentation of the Overture to d'Albert's *Der Improvisor*. He was warmly greeted, and recalled several times. Henrietta Schumann, piano soloist, was cordially applauded for her brilliant and understanding performance of Rachmaninoff's Third Concerto.

Debussy's *Sirènes* Performed

Dr. Howard Hanson, director of the Eastman School of Music, conducted the School Symphony in its first concert of the season on Nov. 28 at the Eastman Theatre. The program consisted of Brahms's First Symphony; Debussy's Three Nocturnes; Nuages, Fêtes and Sirènes, with a chorus of women's voices from the opera department taking part in Sirènes; and Dr. Hanson's Pan and the Priest, in which Irene Gedney played the piano obbligato.

The young players did excellent work, bringing to the Brahms a fine sincerity and to the Debussy a consciousness of color changes that made the music very alive and vibrant. Pan and the Priest had a spirited performance, with a finely worked up climax. Dr. Hanson's conducting was magnetic and forceful. An audience that filled the auditorium was very enthusiastic.

John Charles Thomas gave a very fine song recital on Dec. 1, at the Eastman Theatre, before a large assembly. He was in good voice and responded generously to the audience's insistence for encores. Carroll Hollister accom-



Guy Fraser Harrison Conducted the First Rochester Performance of Bruckner's Romantic Symphony

panied and played solos. He, too, had to respond to a demand for extras.

Sonata Recital Delights

On Nov. 21, Sandor Vas, pianist, and Alexander Levinton, violinist, were presented at Kilbourn Hall in a sonata recital, that proved delightful music and drew a large and cordial audience. The sonatas were Brahms's Third, in D Minor; Debussy's, and one in F Sharp Minor, Op. 11, by Leo Weiner, that had a first Rochester performance. Weiner's work is agreeable, and was given a sympathetic performance by the two able artists.

A good program of German music, well sung by the Teutonia Liedertafel and Ladies' Auxiliary under the leadership of Alfred C. Kroeger and Leonard Lang, was given on Nov. 25 at the German House. The singers showed excellent training and sang with good taste and discretion.

The Vienna Sängerknaben appeared in the Eastman Theatre series on Nov. 17 under the leadership of Hans von Urbanek. The boys created great enthusiasm with their artistic performance.

Jascha Heifetz's phenomenally beautiful violin playing was heard in the Eastman Theatre on Nov. 10 by a large audience which won numerous encores. Arpad Sandor's accompaniments were admirable.

MARY ERTZ WILL

New York Chamber Music Society to Give Concert Series

The New York Chamber Music Society, of which Carolyn Beebe is president and founder, will give five concerts in its nineteenth season in the ballroom of the Hotel Plaza. The dates are Sunday evenings, Dec. 10, Jan. 14, Feb. 11, March 11 and April 8. Programs will bring novelties, including Six Pastorals for voices, strings, piano and chorus, by H. Walford Davies. This work will be presented with the co-operation of Dr. T. Tertius Noble, organist and choirmaster of St. Thomas Church.

Among the artists to be heard are Eva Gauthier and Marcel Grandjany.

Chamber Music Society of America Gives Concert

The Chamber Music Society of America, through the courtesy of Mrs. William Darrach, gave a concert at the New York headquarters of the National Society of Colonial Dames on the eve-

ning of Dec. 1, at which the Willem Durieux Chamber Music Ensemble was heard with Mildred Dilling, harpist, Ellen Edwards, pianist, and I. A. Hirschmann, musical commentator as guests. The program included works by Handel, Sibelius, Rimsky-Korsakoff, William H. Wardin, Grainger and a group of five Lyric Japanese Epigrams.

Whithorne Works to Have Premieres by Symphony Orchestras

Two works by Emerson Whithorne are to have world premieres this season. The Boston Symphony, conducted by Dr. Serge Koussevitzky, will introduce Moon Trail, a symphonic suite in four movements; the First Symphony is scheduled for performance by the Cincinnati Symphony under Eugene Goossens on Jan. 12. Moon Trail is in four movements: Death Valley, expressing tragedy and peace; The Devil's Kitchen, a picture of Coso Springs in the Owens Valley; Palez Verdes, a picture of hills and placid waters; Surf at Malibu, an impression of "Neptune's gusty laughter."

Saturday's Child by Mr. Whithorne, a setting for soprano and tenor with chamber orchestra of eight poems by Countee Cullen is to be given in Budapest on Dec. 15.

Iturbi Opens Series in Newark

NEWARK, N. J., Dec. 5.—Mrs. William S. Nelson's series of Tuesday morning musicales was opened auspiciously with a piano recital by José Iturbi that drew a large audience to the Hotel Suburban. The artist played a charming program, beginning with old harpsichord pieces, then coursing through Beethoven's Waldstein Sonata, Schumann's Scenes from Childhood, and a Chopin-Liszt group. Enthusiastic listeners required many encores.

P. G.

Cowell Heard in Original Works

Henry Cowell was applauded in a piano recital of his own compositions, given under the auspices of the Master Institute of Roentgen Museum on Nov. 21. His program was in two parts, the first group having the general title of The Force of Ancient Irish Gods, and the second coming under the heading of Impersonal Universal Forces. Mr. Cowell spoke on Irish mythology, and on his research work in relation to the technical possibilities of the piano.

Reginald Craig Gives Recital at Women's Graduate Club

Reginald Craig, baritone, accompanied by Ellmer Zoller, gave a recital before the Women's Graduate Club of Columbia University on Nov. 24. Mr. Craig's program included works in French, German, English and Italian, well chosen and presented with taste and musically understanding.

CHAMBER CONCERTS BEGIN IN ST. LOUIS

Visiting Recitalists and Opera Are Outstanding Events of Interest

ST. LOUIS, Dec. 5.—The first concert in a chamber music series under the auspices of the Ethical Society took place at the Sheldon Memorial Hall on Nov. 23. The program was devoted to works of the early classic period.

The St. Louis A Cappella Choir under William B. Heyne did excellent work in compositions by Lasso, Palestrina, Eccard and Bach. Corinne Frederick, pianist, effectively essayed a Sonata and Suite by Scarlatti and joined Mrs. David Kriegshaber in Bach's Concerto in E Flat for two pianos, arranged by Louis Victor Saar. It was a finely balanced program throughout, and a large audience voiced hearty approval.

Russian Chorus Pleases

The second attraction on the Principia Concert and Lecture Course on Nov. 24 was the Don Cossack Russian Male Chorus under the leadership of Serge Jaroff. The program contained the usual religious, secular and folk songs, sung in a way that only these Russians can achieve. A capacity audience crowded Howard Hall.

Owing to the engagement of Uday Shan-Kar and his dancers being postponed, the first event of the Civic Music League was a piano recital by José Iturbi. Appearing in the Odeon on Nov. 28, Mr. Iturbi attracted a capacity audience. He gave very individual interpretations of works by Handel, Couperin, Paradies, Waldstein, Schumann, Chopin and Liszt, supplemented with a generous selection of encores.

San Carlo Opera Attracts

Fortune Gallo arrived on Sunday, Nov. 12, for a week's stay at the American Theatre with his excellently balanced and highly proficient San Carlo Grand Opera Company. Aida, the opening bill that night, proved without question the attractiveness of Mr. Gallo's plan of popular priced opera. Faust, Carmen, Hänsel and Gretel (in English), Rigoletto, Cavalleria Rusticana, Pagliacci, Lohengrin, Madama Butterfly and Il Trovatore followed in sequence and revealed an organization of extraordinary versatility. Particular mention must be made of the work of Bianca Saroya, Aroldo Lindi, Mario Valle, Chief Caupolicán, Ina Bourskaya, Harold Kravitt, Bernice Schalker, Léon Rothier, Thalia Sabaneeva, Dimitri Onofrei and Sydney Rayner.

John Halk, violinist, was the first attraction of the Concordia Seminary Lyceum Artist Series. His reception was most hearty.

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Novelties Are Performed in Detroit Under the Baton of Gabrilowitsch

Symphony Concerts for Young People Now Begun—Schkolnik Conducts "Pop" Program—Recitals Given by Renowned Virtuosi Attract

DETROIT, Dec. 5.—There were two first local performances at the third pair of subscription concerts given by the Detroit Symphony under Ossip Gabrilowitsch on Nov. 23 and 24. These were Zemachson's Chorale and Fugue and Vaughan Williams's Fantasy on a Theme by Tallis. Each was received with enthusiasm. The high point of the program was Rachmaninoff's Second Symphony, which Mr. Gabrilowitsch read with great force.

The first of the Young People's Concerts by the Detroit Symphony was played on Saturday morning, Nov. 18. Louisa Penny, fourteen-year-old pianist, was soloist in the first movement of Beethoven's First Concerto. Victor Kolar conducted and Edith Rhett Tilton lectured.

Victor Kolar led the orchestra in the third of the Saturday night "pop" concerts on Nov. 18. Dorothy Miller Duckwitz, Detroit pianist, was soloist at the fourth "pop" concert on Nov. 25, giving the first performance here of Gershwin's Concerto in F. Because of the illness of Mr. Kolar, Ilya Schkolnik, concertmaster, conducted.

Mr. Gabrilowitsch was presented in a piano recital on Nov. 28, under Tuesday Musicale auspices, at the Detroit Institute of Arts. A capacity audience was thrilled by his Schumann-Chopin program. Of Schumann he played the Fantasy in C, Op. 17, and the Sonata in G Minor, Op. 22. There was the usual long list of popular Chopin works.

The Vienna Sängerknaben returned to give a concert in the Wilson Theatre on the morning of Nov. 22.

Three hundred music lovers and teachers gathered for dinner in the Hotel Statler on Nov. 27 to honor Thomas H. Chilvers, former supervisor of music in the public schools, who was retired last June after more than twenty-five years' continuous service. Mr. Chilvers, who was born in Detroit in 1863, was presented with a check for \$500 and huge baskets of flowers. Frank Cody, superintendent of schools, was the toastmaster. Members of the committee in charge included Arthur H. J. Searle, chairman; Fowler Smith, Thaddeus Wronski, Bendetson Netzorg, Judge John V. Brennan, Warren E. Bow, Gertrude E. Fleming, Clara Starr, Irene Sullivan, Mrs. Laura F. Osborn, E. W. McFarland, Mary Farnsworth, Murray G. Paterson, Jay Grinnell, Joseph Mills, Arnold Robinson, Clarence Byrn and C. J. McCarthy.

One of the most touching tributes ever paid to Fritz Kreisler here took place on Nov. 13, when the greatly admired violinist appeared in recital in Masonic Auditorium. An audience of more than 5,000, filling the orchestra pit and the large stage, sat enthralled. It was the largest gathering for a concert in Detroit in a number of years.

Mr. Kreisler played Grieg's Sonata in C Minor with the indispensable Carl Lamson at the keyboard, the Bach Chaconne and a long list of shorter works in appreciation of which the audience cheered.

Tito Schipa gave his second recital in as many years on Nov. 14, in Orchestra Hall. He was assisted by Emma Lazaroff Schaver, Detroit soprano. The concert was presented under the auspices of the Detroit Concert Society and was praiseworthy from every viewpoint. Mr. Schipa's singing was so well liked that he had to respond to the enthusiasm with eight encores.

Rudolph Rezso Szekely, Detroit baritone, was soloist at the Concordia Singing Society concert on Nov. 12. The mixed chorus of ninety presented several groups.

Dalies Frantz appeared in a piano recital at the opening meeting of the Tuesday Musicales, Nov. 7, at the Detroit Institute of Arts. A capacity audience was present to applaud his fine playing of compositions by Scarlatti, Brahms, Schumann, Prokofieff, Chopin, Schubert-Godowsky and Liszt.

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Horace E. Tureman, Conductor of the Civic Symphony in Denver

DENVER MUSICIANS GIVE MAHLER WORK

Civic Orchestra Under Tureman Heard in Second Program of Series

DENVER, Dec. 5.—Mahler's First Symphony was a feature of the second concert given by the Civic Symphony, Horace E. Tureman conducting. An element of uncertainty in the first movement was redeemed by the good work done in the last two movements, the orchestra giving a telling performance of the closing portion. Three excerpts from The Damnation of Faust came at the end of the program, the players doing their best work in the Rakoczy March. Jane Ballantine, contralto, was the soloist, singing I Have Lost My Eurydice, from Orpheus. She has a voice of pleasing quality and was well received.

The Musicians' Society of Denver presented a program of German music on Nov. 21. Artists appearing were: Ada Marie Castor, soprano; J. Allen Grubb, tenor; Elmer Schoettle, pianist; Ruth Dyer Schoettle, Mrs. Margaret Day Grubb and Mrs. W. W. Winne, accompanists. The program was made up of works by Brahms, Beethoven, Franz and Wagner.

The Hall Johnson Negro Choir appeared under the Oberfelder-Slack management in the Auditorium on Nov. 15. The singers were received with marked enthusiasm.

Uday Shan-Kar and his dancers made their first appearance in Denver as an Oberfelder-Slack attraction on Nov. 25. They were greeted by an enthusiastic audience.

JOHN C. KENDEL

MEISLE'S ART HAILED

Minneapolis Thursday Musical Presents Contralto in Recital

MINNEAPOLIS, Dec. 5.—The Thursday Musical brilliantly opened its season of semi-monthly programs with a recital by Kathryn Meisle at the Shubert Theatre on Oct. 26. Miss Meisle has seldom, if ever, been heard here to better advantage, her rich contralto voice ringing clear and full and her interpretative art finding full scope in an interesting program. There is something resolute about Miss Meisle's singing that favorably recalls Schumann-Heink.

She sang Che farò from Gluck's Orfeo, lieder by Schumann, Strauss and Schubert, the Habanera from Carmen and engaging groups (including Russian works) presented in English. Der Erlkönig had a dramatic interpretation. Excellent accompaniments were provided by Frederick Schauwecker.

V. N.

Neighborhood Music School Chorus Begins Rehearsals

The Neighborhood Music School held the opening rehearsal of its chorus on the evening of Nov. 13. The chorus is under the direction of Hugh Ross, conductor of the Schola Cantorum.

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NEWS AND GOSSIP IN THE RADIO WORLD



SYMPHONY LIST IS IMPRESSIVE ON NBC

New Cadillac Series Includes Thirteen Noted Conductors and as Many Famous Soloists—To Open on Dec. 17 With Bruno Walter and Jascha Heifetz

The Cadillac Motor Car Company will broadcast a series of remarkable symphony concerts to be inaugurated Sunday Dec. 17, at 6 p. m., according to an announcement by Lawrence P. Fisher, president of the company. The concerts will be broadcast through the facilities of the National Broadcasting Company, and will feature eminent conductors and artists in full hour recitals. Thirteen concerts are announced at this time.

"Only the best symphonic music will be played on these programs," states Mr. Fisher. "The instrumental soloists will be heard in concertos by the world's greatest composers, and either shorter symphonies or complete movements from the larger symphonies will be included in the orchestral part of the programs."

The conductors engaged for the series include Bruno Walter, conductor of the New York Philharmonic-Symphony, Eugene Goossens of the Cincinnati Symphony, Eugene Ormandy of the Minneapolis Symphony, Artur Bodanzky of the Metropolitan Opera, Fritz Reiner, Walter Damrosch, Sir Henry Wood, Nikolai Sokoloff of the New York Orchestra, Artur Rodzinski of the Cleveland Orchestra, Vladimir Golschmann of the St. Louis Symphony, Ossip Gabrilowitsch of the Detroit Symphony and Tullio Serafin of the Metropolitan Opera.

A famous soloist will be heard at each concert. Among those who have been engaged are Jascha Heifetz, Yehudi Menuhin, and Efrem Zimbalist, violinists; Josef Hofmann, José Iturbi, and Vladimir Horowitz, pianists; and the following vocalists, Rosa Ponselle, Lily Pons, Lucrezia Bori, Lotte Lehmann, Elisabeth Rethberg, Tito Schipa, and Richard Bonelli.

"This series," Mr. Fisher continued, "will make it possible for radio listeners throughout the country to hear conductors and soloists who have hitherto appeared only in the largest cities. Many of these artists have never before played specifically for the radio audience."

The Cadillac Symphony Orchestra has been especially created for this series of concerts, and is under the general direction of Nathaniel Shilkret. Its personnel, selected with the co-operation of these great conductors, includes the leading symphony players of the country.

Bruno Walter will conduct the opening concert. Jascha Heifetz will be the first soloist. The concert will be given in the new Auditorium Studio of the NBC in Radio City.

Curtis Institute Program

Marian Head, violinist; Benjamin de Loache, baritone, and Martha Helbwachs, pianist, were the artists in the Curtis Institute program over a Columbia network on Dec. 7.

A Quartet of Solo Pianists at NBC



During the Gala Week Celebration of NBC's Entrance Into Radio City, Four Pianists Played a Program, Each Contributing Solos. They Are Seen Here, with Frank Black (Left), General Music Director of NBC, and Walter Koons (Right), Music Supervisor of NBC. Harold Bauer Is at the Piano, and the Others Are, Left to Right, Egon Petri, Sigismund Stojowski and Carl Friedberg

Rosa Ponselle and NBC Join Anniversaries

The space regulations which crowded our story of the NBC gala week in Radio City last issue operated so forcefully that we had to wait until now to give you the details of one of finest events during that week. It was in the middle of the week, when NBC celebrated its seventh anniversary, and had for the star on the program Rosa Ponselle of the Metropolitan Opera. What remains to be told is that it was Rosa's own fifteenth anniversary with the Metropolitan, and she joined "birthdays" with the NBC in one big celebration.

Not only did she sing, as we told you, but after congratulatory speeches by Merlin H. Aylesworth, NBC president, and Cornelius N. Bliss, chairman of the executive committee of the Metropolitan, Miss Ponselle herself made a little speech, simple and heartfelt. This is what she said:

"Thank you Mr. Bliss—and thank you Mr. Aylesworth. I wish I could find words wherewith to say what's in my heart tonight. I wish I could tell you how grateful I am to the Metropolitan Opera Company, to our great director, Sig. Gatti-Casazza, to my colleagues, to my teacher, Maestro Romano Romani, and to my opera, concert and radio audiences for their wonderful encouragement and inspiration during these fifteen years—but to them, too, I can only say thank you—but it is a thank you from the very bottom of my heart—and means all that these words convey and much more than any speech I could make."

Then Graham McNamee, who announced the program, read several telegrams from among the hundreds that

had arrived during the week—congratulations from Gatti-Casazza, Wilbur L. Cross, Governor of Connecticut, Miss Ponselle's home state, from Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, and from Alfred J. McCosker, president of the National Association of Broadcasters.

Cesare Sodero conducted the orchestra for Miss Ponselle in two arias from *La Forza del Destino* and Stuart Ross accompanied her at the piano when she sang *Drink To Me Only With Thine Eyes*. Altogether, it was a most felicitous occasion, and the prima donna was deservedly well congratulated.

Boston Symphony Returns to Air

Weekly concerts by the Boston Symphony under Serge Koussevitzky will be broadcast over the WJZ network for the second year beginning on Dec. 23 and continuing until March 31. The entire program, beginning at 8:30 p. m., will be heard in each case. On three Saturdays, Jan. 6, Feb. 3 and March 3 there will be no broadcasts because the orchestra will be on tour. The first program will be all Rimsky-Korsakoff.

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METROPOLITAN GOES ON CHRISTMAS AIR

Opera Broadcasts to Begin on Afternoon of Dec. 25 With Special Performance of *Hänsel und Gretel*—Third Season With NBC

M. H. Aylesworth, president of the National Broadcasting Company, has announced the third season of grand opera broadcasts over NBC networks direct from the stage of the Metropolitan Opera House. The series will begin with the special pre-season performance of Humperdinck's *Hänsel und Gretel* on the afternoon of Christmas Day, Dec. 25.

During the fourteen-week opera season, which officially begins on Tuesday, Dec. 26, NBC audiences will hear many of the new productions in addition to standard operas. On the Metropolitan's schedule this season are Hans' *Merry Mount*, Taylor's *Peter Ibbetson*, Gruenberg's *Emperor Jones*, Strauss's *Elektra* and *Salomé* and revivals of Donizetti's *Linda di Chamounix*, Wagner's *Meistersinger* and Puccini's *Gianni Schicchi*. The matinee cycle of the *Wagner Ring* will be repeated, and many of the standard favorites by Gounod, Verdi, Puccini and other masters will be included.

A score or more of the season's operas will reach a nation-wide audience over NBC networks this season, according to the arrangements perfected by Gerard Chatfield, who is in charge of the Metropolitan broadcasts.

In announcing the third consecutive season of grand opera broadcasts, Mr. Aylesworth also stated that O. B. Hanson, NBC manager of technical operations and engineering, had perfected technical details which will bring the voices of the famous singers to the radio audience with the same accuracy of tone quality and diction as if they were heard from the Golden Horseshoe. Ten microphones, including several of the ultra-sensitive "ribbon" type, will be placed in the wings, footlights and on the proscenium arch to register every note sung by the artists as they move about the stage. The control board will be in a parterre box, with the commentator in a glass enclosed ante-room from which he can describe the action of the opera without being heard by the audience in the auditorium.

Ruth Slenczynski, eight-year-old pianist, was the honor guest at Rudy Vallee's Fleischmann Variety Hour on Thursday, Dec. 7, at 8 p. m. Other guests were Judith Anderson and Tamara, from the theatrical world.

ARTISTIC CONCERTS GIVEN BY GOOSSENS

Cincinnati Symphony Outstanding in Musical Activities of the City

CINCINNATI, Dec. 5.—A series of magnificent concerts by the Cincinnati Symphony, under the baton of Eugene Goossens have been the outstanding feature of the season. Not in a number of years has the orchestra been in such excellent technical shape; nor has Mr. Goossens, at any time since he became conductor, given his audience so consistent and sustained a demonstration of his interpretative gifts.

One is tempted to accord the latest concerts, those of Dec. 1 and 2, the first place of all those heard thus far. The soloist was Jascha Heifetz, whose superb performance in the Elgar Violin Concerto might well have been a conspicuous event of any season. And quite on a par with the soloist's achievement was the radiantly lovely presentation of Schumann's Rhenish Symphony by Mr. Goossens and the orchestra. Also played were the Overture to Cherubini's *Les Abencérages* and the Strauss Serenade for wind instruments, Op. 7.

Conductor Wins Triumph

At the concerts of the previous week, Mr. Goossens had won a personal triumph for his finely imaginative and brilliantly wrought reading of Vaughan Williams's London Symphony and for an exquisite performance of Tchaikovsky's Romeo and Juliet Overture. The Overture to Gluck's Alceste and Mr. Goossens's own transcription of the Chorus of Gibichungs from Götterdämmerung were also heard.

Again, with the third pair of concerts of the season, Mr. Goossens and his men were acclaimed for an exceptionally effective performance of the Brahms Third Symphony. Among the other, and shorter, works listed for these concerts were the Beatrice and Benedict Overture of Berlioz, the Overture to Mozart's The Abduction from the Seraglio, Dukas's symphonic poem La Peri, and Enesco's First Roumanian Rhapsody.

Artur Schnabel was the soloist at the second pair of concerts, playing Beethoven's Fourth Piano Concerto magnificently. The concerts opened with Haydn's Third Symphony in E Flat and closed with excerpts from Tannhäuser and Götterdämmerung.



Eugene Goossens, Conductor of Notable Concerts Given by the Cincinnati Symphony

But orchestral music has not constituted the entire fare of the season. Grete Stueckgold opened the Matinee Musical Club's series at the Gibson with a program of lieder.

Lucrezia Bori, making her first Cincinnati appearance with great success, opened the Artist Series at Emery Auditorium. In this series Hermann Thuman has also presented Uday Shankar and his ballet and a two-piano recital by Harold Bauer and Ossip Gabrilowitsch.

S. T. WILSON

Robert Korst Joins Cincinnati Faculty

CINCINNATI, Dec. 5.—The College of Music of Cincinnati has a new member on its voice faculty in the distinguished bass-baritone, Robert Korst, who comes from the Vienna Opera. Mr. Korst has also been associated with the Berlin Opera, the Breslau Opera, and was at the head of the opera school of the Mannheim Royal Theatre.

S. T. W.

Julia Mery Gilli and Maria Safonoff Give Scarlatti Program

A program of works by Alessandro and Domenico Scarlatti was given by Julia Mery Gilli, soprano, and Maria Safonoff, pianist, in the Women's Graduate Club, Columbia University, on the afternoon of Nov. 17. The music was preceded by explanatory remarks about the composers, and was heard with pleasure by a cordial audience. The artists were engaged to give the same program in Providence on Nov. 22.

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MUSIC HAS ACTIVE PLACE IN BUFFALO

Ensemble Concerts and Recitals by Guest Performers Give Pleasure

BUFFALO, Dec. 5.—The Harugari Frohsinn, whose former director, Carl Nohren, has returned to his native Germany, introduced a new conductor, Hans Hagen, formerly of Detroit, at its concert on Nov. 20. Mr. Hagen gave instant proof of his ability. In works performed almost entirely a cappella, the men sang with excellent tone, pitch, precision and shading. Walter Hagen, twelve-year-old son of the leader, played the Mendelssohn Violin Concerto, displaying much talent. His father has been his only teacher.

The first concert in private homes by the Sunday Evening Ensemble, a co-operative group of local musicians who specialize in rarely heard music, brought a Trio for violin, viola and piano by Leclair; a Bach solo cantata for alto and strings, in which Margaret Barrell was soloist; and compositions for flute and clarinet by Kuhlau and Hindemith, the former a Scherzo charmingly played by George Levy and Ralph Calia. At Tintagel, for alto with accompaniment of strings and flute, was the work of Parkes Jolley, a Buffalo boy lately graduated from the Eastman School of Music. A Piano Quintet by Huré closed the program.

Club Schedule Is Well Filled

The Chromatic Club opened its season on Nov. 4 with a recital by Marion McAfee, soprano, of New York. She has a well-produced voice of much purity and sweetness, sang with fidelity to pitch and showed excellent interpretative ability.

At its second Saturday afternoon program, the club presented Max Miller, violinist, a talented lad of fifteen who has won a scholarship in the Eastman School of Music. He has surprising technique and a musical instinct far above the average. Emilie Hallock, soprano, and Anna Kowalska, pianist, were also performers.

Guimara Novaes, pianist, gave the first artist recital under the auspices of the Chromatic Club on Nov. 27. Mme. Novaes had not played here since 1921, and her increased musicianship was at once noted. Her program included Bach's Chromatic Fantasie and Fugue, the first few notes of which always adorn the club's printed programs; a Liszt sonata, and various pieces by contemporary Brazilian composers. Among the last-named, the Children's Scenes by her husband, Octavio Pinto, won instant favor.

Fritz Kreisler gave a recital on Nov. 7 in the Philharmonic Series arranged by Zorah B. Berry. An audience that filled the floor space and overflowed to the stage, gave Mr. Kreisler frenetic applause and refused to leave at the end of the program until, after many recalls and three encores, the property man closed the piano. Carl Lamson was Mr. Kreisler's skilled associate at the piano.

The fourth attraction of the Philharmonic Series was Serge Lifar and his Russian dancers. A capacity audience received the artists rapturously.

George D. Hernandez, Negro tenor, gave a recital on Nov. 17 for the benefit of the Friendship Home for colored girls. He was especially effective in the singing of spirituals. His accompanist was Walter Marland.

An invitation musicale afforded a hearing of a fine local organization, the Chordavox String Quintet, led by Julian Caster, with a singer assisting.

The other players are Julian and Fred Caster, Eugene Kappler and William Schimpf. Besides giving a worthy chamber music program, the group played effective accompaniments for the singer, these being cleverly arranged by the leader.

Firmin Swinnen, private organist to Victor Dupont of Wilmington, Del., gave a recital of great value on Nov. 28 under the auspices of the Buffalo Chapter, American Guild of Organists. Playing on the Larkin Memorial organ, Mr. Swinnen gave his entire program from memory, revealing remarkable virtuosity and a keen instinct for proportion and exquisite coloring.

MARY M. HOWARD

OPERAS AT HIPPODROME ARE GIVEN FOR BENEFITS

Debuts in Rigoletto and Tannhäuser Take Place—Season to Close on Dec. 18—to Make Tours

Three of the performances at the New York Hippodrome by the Chicago Opera Company during the past fortnight were benefits. The season will close with La Traviata on Dec. 18, and the company will tour.

On Nov. 22 Carmen was sung for the Brownsville and East New York Hospitals. Rigoletto was given for the Cenacle Giuditta Guild on Nov. 24; Rosario De Orellana made her debut with the company as Gilda in this performance, achieving an unqualified success. On Nov. 28 The Barber of Seville was produced for the Beth Emeth Temple of Brooklyn, Leta May giving an excellent performance as Rosina.

Tannhäuser was sung on Nov. 21 without a Venus, owing to the last-moment illness of Dreda Aves and the inability of the management to find another singer for the role. Louis Dorray made his first appearance with the company as Tannhäuser. Edgar Laughlin was highly successful as Wolfram.

Other operas in the fortnight's repertoire were La Gioconda, Aida, Faust, Cavalleria Rusticana, Pagliacci, Lucia di Lammermoor, Tosca, Madama Butterfly and Il Trovatore. Harry Ladek, Alberto Baccolini, Giuseppe Bamboschek and Miquel Sandoval conducted.



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BUY CHRISTMAS SEALS

INDIANAPOLIS GIVES SYMPHONY ACCLAIM

Season Under Schaefer Is Begun With Brahms Program Finely Performed

INDIANAPOLIS, Dec. 5.—A Brahms program was chosen for the opening of the Indianapolis Symphony's fourth season on Nov. 7 under the conductorship of Ferdinand Schaefer. A large and brilliant audience came to the Murat Theatre to applaud, with justifiable enthusiasm, the admirable performance. The works heard were the First Symphony; the Academic Festival Overture; Hungarian Dances, Nos. 6, 3 and 1; and a group of songs for women's voices, sung by the chorale of the Matinee Musica.

Gilbert Hurty, president of the Symphony Society, addressed the audience. He stressed the splendid interest of the personnel, the indefatigable work done by Mr. Schaefer and the encouraging support given by music lovers.

Männerchor Opens Series

The first seasonal concert of the Indianapolis Männerchor, given on Nov. 27, was dedicated to the memory of the late president, John P. Frenzel. Arranged among a group of palms and tall urns of white chrysanthemums was a picture of Mr. Frenzel with a glass case containing a guitar used to accompany the four German singers who, in 1853, sang together and laid the foundation of the present society.

A capacity audience showed much enthusiasm throughout the program. The assisting artist, Kathryn Meisle, sang artistically in lieder by Schubert, Schumann and Strauss. A Requiem by Hugo Kaun, for male chorus and contralto, was very fitting as memorial to Mr. Frenzel. Karl Reckzeh has reason to be proud of the chorus, which followed his every wish. Frederick

Schauwecker gave splendid support at the piano.

An impressive event in the history of the Indianapolis Matinee Musica was the Auld Lang Syne program held in the D. A. R. Chapter House on the afternoon of Nov. 17. Six members who have belonged to the club for more than fifty years were honored. They are Mrs. S. L. Kiser, who played works



Ferdinand Schaefer, Conductor of the Indianapolis Symphony

by Beethoven and Rubinstein, Mmes. Max T. Leckner, James W. Lilly, W. C. Lynn, A. M. Robertson and Henry Schurmann. Reminiscences were given before the beginning of the program, which was patterned after one of the earlier period. The list contained music by Root, Foster, Brahms, John Thomas and Schubert. Members taking part were Mmes. William A. Devin, Robert Blake, Frank Edenthaler, Louise Schellschmidt-Koehne, James Lowry, Carl Moore, Glenn Friermood, S. K. Ruick and Robert Bonner, Leona Wright and Marcena Campbell.

John Charles Thomas was presented as the third attraction of the Martens Concerts, Inc., on Nov. 12, singing to a capacity house at English's. On the program were an aria from A Masked Ball and a variety of songs. Carroll Hollister accompanied and contributed piano solos.

PAULINE SCHELLSCHMIDT

Indianapolis Concerts Attract

INDIANAPOLIS, Dec. 5.—The fourth annual season of the Martens Concerts, Inc., was opened on Oct. 22 by Rosa Ponselle, who sang to a large and demonstrative audience in the English Opera House. Stuart Ross accompanied and played solos.

On Nov. 3, the same management sponsored a concert by the Don Cossack Russian Male Chorus, Serge Jaroff, conductor. There was much enthusiasm.

P. S.

Barbara Hilliard and Emerson Conzelman Heard in Recitals

Barbara Hilliard, soprano, and Emerson Conzelman, tenor, accompanied by Lilian Jackson, have been heard in numerous recitals. On Nov. 17 they sang for the National Musical Benefit Society in New York; on Nov. 21 they gave a recital at the Studio Club, and the following evening appeared at the Panhellenic Hotel. The artists sang in the Woman's Club at New Britain, Conn., on Nov. 28, on a program with Zenaide Hanenfeldt, theremin player.

TEACHERS WILL CONVENE IN LINCOLN

Leading Authorities to Take Part in Sessions Extending Over Four Days in Nebraska City

LINCOLN, NEB., Dec. 5.—The Music Teachers' National Association, Albert Riemenschneider, president, will hold its fifty-fifth meeting in conjunction with the annual meeting of the National Association of Schools of Music, Earl V. Moore, president, and the Nebraska Music Teachers Association, in the Hotel Cornhusker from Dec. 27 to 30.

Dr. Paul C. Johnston will deliver the address of welcome. On the first day reports are to be read by William C. Mayfarth, Howard Hanson, J. Lawrence Erb, Peter W. Dykema, James T. Quarles, Mrs. Frances E. Clarke, Palmer Christian, C. M. Tremaine, Frank H. Beach, Russell V. Morgan and Mrs. Blanche Skeath. Addresses will be given by John Erskine, James Francis Cooke, Karl Gehrkens and Joseph E. Maddy.

Academy Arranges Voice Forum

On Dec. 28 a voice forum arranged by the American Academy of Teachers of Singing, George Fergusson, president, will be presided over by Dudley Buck and John C. Wilcox. Jacques Gordon, Leon Sametini and Cecil Burleigh will speak at the violin forum. Speakers at the organ forum will be Rowland W. Dunham, Ernest White, Charles Sanford Skilton and Robert G. McCutcheon. Chancellor E. H. Lindley of the University of Kansas, Mrs. John Alexander Jardine, Earl V. Moore, Edith Lucille Robbins and others are to speak at the annual banquet.

Speakers at the choral forum the next day are to include Freeman H. Talbot and Karl Krueger. The piano forum is to be held by Rudolph Ganz and Joseph Brinkman. William Mayfarth will preside at the dinner of the Advisory Council.

Those who will speak on Dec. 30 at a special meeting devoted to the interests of the National Association of

Schools of Music are Earl V. Moore, Oliver Strunk, James T. Quarles, Charles N. Boyd, Harold L. Butler, Howard Hanson, John Beattie, Carlton Hackett, George A. Leighton, Max T. Krone and W. M. Aiken.

Musical Programs Included

Artists who will be heard in musical performances are: the Lincoln Symphony, conducted by Dr. Hanson; Winifred Christie, playing the Moór double keyboard piano; Jacques Gordon, violinist, and Joseph Brinkman, pianist; La Texana (Corinna Mora), Basil Gauntlet and Herbert Wall, appearing under the management of Helen Fowles; the Omaha A Cappella Choir; the Brahms Quintet; and the Brahms Singers of Denver.

Barrère, Salzedo and Britt Play in New Bedford

NEW BEDFORD, MASS., Dec. 5.—The first concert in the New Bedford Civic Music Association Series was given by Georges Barrère, flutist; Carlos Salzedo, harpist, and Horace Britt, cellist, in the High School Auditorium on the evening of Nov. 22. Trios by Leclair, Guion, Bach, Gluck and Pierné were heard, and each of the artists played solos. Mr. Britt was accompanied on the harp by Mr. Salzedo, who was also at the piano for solos by Mr. Barrère. All three performers were given a hearty reception by a large audience.

A. J. S., Sr.

Students Heard at Institute of Juilliard School

The first students' recital of the season at the Institute of Musical Art of the Juilliard School of Music, Ernest Hutcheson, dean, was heard in the auditorium of the school on the afternoon of Nov. 18. The program was given by Betty Lasley, pianist; Lambros Callimahos, flutist; Evelyn Denemark, pianist; Linda Zanti, singer, and Carol Glen, pianist.

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Songs and Piano Works of High Interest Are Issued

New Kountz Song Bids Fair to Equal Success of The Sleigh

Richard Kountz has written a new song entitled Cossack Love Song (New York: G. Schirmer, Inc.) which seems to have every qualification to follow in the footsteps of His The Sleigh, one of the most successful concert songs of recent years.

To a simple, direct love poem by Ivor Tchervanoff, who wrote the text of The Sleigh, Mr. Kountz has set finely vital, melodious music, music that deals with no intricacies, neither in the voice nor in the piano accompaniment, but which expresses the Muscovite character of the words fittingly and, indeed, glowingly. There is a big climax at the end with a thrilling flourish in the piano to set it off and to bring an audience to its feet. Medium (or high) and low keys are issued in a very attractive edition, the novel title page picturing a snow scene in Russia, with the sleigh in which the lovers ride.

Here is a song that should soon find a place on the recital programs of those many singers who have sung Mr. Kountz's The Sleigh, and their number is legion. The song is dedicated to Frank La Forge.

Interesting Works for Two Pianos Issued by J. Fischer

The revival of interest in two piano playing a decade and a half ago is truly responsible for many attractive contributions to the literature, a literature which is, indeed, not extensive, compared with that for one piano.

Thus we have before us some new issues, all for two pianos, from the press of J. Fischer & Bro., New York, a house which has had outstanding success in its two piano publications, having published Abram Chasins's Blue Danube arrangement, which has met with universal approval. Mr. Chasins now gives us an equally clever arrangement of Johann Strauss's lovely set of waltzes, Artist's Life, on which he has lavished his creative fancy and his intimate knowledge of the possibilities of the keyboard.

A new name is Jacques Miller, a young New York pianist and composer, whose contributions are a striking fantasy, picturesquely called South of the Rio Grande, comprising an introduction, Lento maestoso, a Presto con spirito, leading into the main section, Moderato, a dance movement, and a most deftly made transcription of Chopin's Waltz in D Flat, Op. 64, No. 1, the one they call the Minute Waltz, in which he has with his charming arabesques achieved a fascinating result. The transcription is freely made, always musical, with good taste.

Dana Suesse is represented by a Danza a Media Noche (Dance at Midnight), a rumba, certainly worthy of praise. This composer, whose name means sweet in German but which in English is pronounced like Suez, we are told, has written music for the concerts of Mr. Whiteman, the kind they call "modern." Beyond that she, too, is a newcomer. But this rumba ought to win her approval from many a musician whose vision is broad and who can recognize creative talent when he meets it. Rhythmically, especially, the piece is striking; its melodic and harmonic substances, too, are splendid.

All these two piano works are of considerable technical difficulty and will re-

quire study. But it is study that will be repaid. Mr. Miller's South of the Rio Grande is dedicated to Diana Chase, the Chasins and Suesse pieces to Vera Brodsky and Harold Triggs.

Marshall Kernochan Revives Several Songs and Writes Some New Ones

Recital singers will welcome the appearance of a number of songs by Marshall Kernochan, with some of which they are familiar, others new to them.

Mr. Kernochan has done what many a composer ought to do and few do, namely,



© Bachrach
Richard Kountz, Who Has Written a Stirring Cossack Love Song

revise songs of an earlier vintage in the light of later experience. Thus his Ah, Love, But a Day, for medium voice, one of his richest utterances, emerges with its lyric beauty enhanced by the retouching of a chord, the omission of a figure in the accompaniment and adjustments of this kind.

A baritone song that will stir is his setting of Browning's King Charles. In this the composer has caught, in notable fashion, the rough rhythm of these words and made them vivid in an altogether noteworthy way. There is a chance for those singers who enjoy the broad and full-voiced ending to win their audiences in And This Shall Make Us Free, a Daniel Sargent poem; straightforward, melodic in manner, it is not one of the most individual of Kernochan songs, but one of the most effective from the singer's standpoint. It is for high voice with a ringing A near the close and an optional high C as the final note.

Contraltos will revel in Kipling's The Love Song of Har Dyal, a song that matches in perfection of design its eloquence of melody and its personal harmonic quality. Another Kipling setting is the composer's Smuggler's Song, widely sung, which now appears, in addition to its original baritone key, in a high key so that tenors may also sing it. Its original melody and neatly woven accompaniment have the power to fascinate.

A delicate bit is Lilacs, poem by Armistead Livingston, a song of the same school as Strauss's Morgen, in which the piano part sings the main theme with the voice in counterpoint. Such intimacy as Mr. Kernochan has achieved in this song is truly a *tour de force*. A limpid high voice should be exquisite in it. A companion song is the setting of Richard Hovey's precious bit called A Child's Song, also for high voice, with a piano part that is a gem in delicacy and taste.

Basses and bass-baritones will hail the Kernochan setting of Henley's poem Invictus, which appears here with its title in English, Unconquered. Conceived along entirely different lines than the famous Huhn setting, Mr. Kernochan has expressed the strength and power of the text with quite as much success. The movement of voice and piano in opposite directions in the first eight-measure phrase is most felicitous, and the ending is thrilling. The voice part is written in the bass clef, undeniable proof that it is intended for male singers only.

In Summer Dawn Mr. Kernochan has written what is probably his finest song to date. This William Morris poem, a difficult one to set, has been completely interpreted in warm, sincere music, which has been edited by the composer for the present reissue. It is a notable example of Mr. Kernochan's skill in clothing the poet's word with the proper music and his unusually fine respect for proper diction in song. Of equal beauty is his Wandering Child, a poem from an old book of children's verses, set for high voice, with a fanciful accompaniment, fragile and tender, much of it two-part writing, bits of it three-part. An altogether unusual song, small in frame, large in implied meaning.

There is a reissue of We Two Together, one of this composer's best known songs, for high voice, a Whitman setting that combines vibrant musical utterance with a thrilling, climaxed vocal effect.

These songs are issued by the Galaxy Music Corporation, sole publishers now of Marshall Kernochan's music.

Ireland's Piano Concerto Issued in Miniature Score

John Ireland's Concerto in E Flat (London: J. & W. Chester, Ltd.), reviewed in these columns when it was issued in an edition with the orchestral part reduced for a second piano, is now published in a splendidly made miniature size orchestral score. It is a work of fine quality and the instrumentation, for normal symphonic orchestra, is sanely and carefully carried out.

Interesting Works in American Organ Quarterly

The October issue of the *American Organ Quarterly* (New York: H. W. Gray Co.) contains several excellent compositions for the instrument, Frank L. Sealy's Berceuse, Miles I.A. Martin's Postlude on Sleepers Awake, W. R. Voris's Service Prelude in E Flat and T. Carl Whitmer's transcriptions of Two Lithuanian Christmas Folksongs, Christ is Born Today, and Fall on Your Knees, All Ye Christians. A.

Briefer Mention

Part Songs

For Male Voices with Piano Accompaniment

Marine Cavalier. By Mortimer Browning. A definite contribution to the literature in lighter vein. Mr. Browning has found a capital text by Nathan House, which he has set superbly. There is real individuality in the harmonic scheme, and the piano accompaniment sets the voices off admirably. An accompaniment for strings, trumpet, drums, cymbals and solo piano may be rented. (Gray.)

For the Piano

Easy Elizabethans. A book of early English keyboard pieces for young people, composed by the two Farnabys, and Byrd, nicely edited and arranged by Harold Craxton. (Oxford.)

Piano Pieces for Adult Beginners. A collection which contains precisely what its title states it does. There are compositions by Mozart, Handel, Chopin, some folk pieces and also works by N. L. Wright, W. Rolfe, R. N. Kerr, C. W. Kern, etc., and some arrangements of well-known melodies from Verdi operas (Presser.)

Music of the Flowers. This ingeniously titled album of sixty odd pages contains eighteen pieces, such as Cadman's Where the Lotus Blooms, de Leone's Forest Flowers and F. A. Williams's Waltz of the Flowers. Not difficult to play, all very melodious. (Presser.)

Der Gelbe Tango. By Walter Niemann. Faun and Nymphe, Ein Liebesbrief. By Josef Königsberger. Blues. By Eugen d'Albert. The Niemann and d'Albert are the poorest compositions from their pens we ever have seen (and in the case of d'Albert that means something!), and the Königsberger are moving picture music, and not very good at that. (Berlin: Edition Kaleidoskop. New York: Marks.) Toccata. By Roy Agnew. Excellently written, not too modern. The Fantastic Ballet. By John Locke. A suite of four dance pieces with descriptive titles. Music of very conscious stripe; not offensive, hardly important. (Chester.)

Autumn Series of Organ Recitals Given at West Point

WEST POINT, N. Y., Dec. 5.—The last organ recital of the autumn series in the Cadet Chapel at the United States Military Academy was given recently by Frederick C. Mayer, who was assisted by Mrs. Walter K. Wilson, soprano soloist. The program included the Andante from Bach's Third Sonata, two marches by Handel, the Concerto Prelude in D Minor by A. Walter Kramer, the Allegro from the Passion Symphony of Marcel Dupré, and the Prayer of the Virgin by Massenet. Mrs. Wilson sang an aria from La Forza del Destino and songs by Cooke and Elsenheimer.

The Arion Singing Society of Brooklyn, under the leadership of Heintz Froelich, took part in the 118th program recently. A special recital was given by Marcel Dupré previously. Lucie Bigelow Rosen, thereminist, assisted at a recital given by Mr. Mayer earlier in the series.

Winston-Salem Society Gives Inaugural Program

WINSTON-SALEM, N. C., Dec. 5.—The newly-organized Wachovia Musical Society gave the first program in the Vesper Series in the Home Moravian Church on a recent Sunday afternoon. The concert was under the musical direction of James Christian Pfahl, director of music at Davidson College, in Davidson. The orchestra and chorus were heard in music by Beethoven and Gounod and in other works, and the congregation joined in the singing of hymns.

Music by Handel, Clerambault, Karg-Elert, Rheinberger and Bach made up the program of the organ recital given by Mr. Pfahl at Davidson College recently.

Muriel F. Donnellan Gives Harp Recital in Brantford

BRANTFORD, ONT., Dec. 5.—Muriel F. Donnellan, harpist, made her first appearance here recently, playing to an enthusiastic audience in the auditorium of the Brantford Collegiate Institute. Courtland S. Fissette, baritone, assisted. Mrs. J. Y. Mackinnon accompanied. The concert was the third in the series sponsored by James T. Whittaker.

Two Christmas Songs

How Far Is It to Bethlehem? by ALEC ROWLEY

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The Manhattan Concert Fortnight

(Continued from page 14)

interesting item of which was *The Lake Scene* by Mr. Pinto.

Miss Marden contributed a Toccata by Frescobaldi and an encore. The entire program was given in a completely darkened auditorium with pink lights on the performers. D.

Armenian Music Given at New School for Social Research

Armenian music dating from the fourth century to the present time was given at the New School for Social Research on the evening of Nov. 27. Taking part were the Armenian National Chorus, H. Mehraf, conductor; Mary Arakian, soprano; Yervant Iskenderian and Narcissus Narcissian, tenors, and Alexander Shishmanian, bass. Solo instrumentalists were Haig Ohanian, who played the tar, a guitar-like instrument, and Haush Senka, playing the kemancha, similar to the violin. The program contained old religious chants, troubadour music of the eighteenth century, folk songs and folk dances. The concert was presented by Joseph Schillinger. N.

Winifred Cecil Returns

Winifred Cecil, soprano. Benjamin G. King, accompanist. Town Hall, Nov. 28, evening:

Tu lo Sai.....	Torelli
Rispetto V.....	Wolf-Ferrari
Egle.....	Respighi
Riflessi.....	Santoliquido
Ganymed; Die Liebe Hat Gelogen; Fischerweise; Gott im Frühling.....	Schubert
Elsa's Dream, from Lohengrin; Du Bist der Lenz, from Die Walküre.....	Wagner
Morgen; Ich Trage meine Minne....	Strauss
Wenn du zu den Blumen Gehst; Verschwiegene Liebe.....	Wolf
Hat dich die Liebe Berührt.....	Marx
Come Away, Death.....	Quilter
The Pavilion of Abounding Joy.....	Bantock
The Land o' Heart's Desire, Hebridean Folk Song	
Time Was When I in Anguish Lay....	Griffes

Miss Cecil sang last season in the same hall and made a good impression which she strengthened on this occasion. The voice is a notable one both in size and quality, and Miss Cecil sings with a superabundant vitality which was especially evident in the Wagner excerpts. In lieder, she showed herself a careful and highly sensitive interpreter. The Italian and English songs were projected in an interesting manner. The audience, a large one, was most cordial. H.

Isidor Achron's Recital

In a confusion of names, the New York piano recital of Isidor Achron was erroneously credited to Joseph Achron in the last issue of *MUSICAL AMERICA*. In justice to the recitalist, the review which appeared in *MUSICAL AMERICA* is herewith reprinted as it should have read:

Isidor Achron, for a number of years an admirable accompanist for Jascha Heifetz, gave a piano recital in his own right in Carnegie Hall on the evening of Nov. 10.

Mr. Achron set himself a task in his program which was difficult on both the technical and interpretative sides, and acquitted himself with high credit. His first group contained the Bach-Busoni Chaconne, Haydn's Andante con Variazioni, the Liszt arrangement of the Bach A Minor Organ Fugue, and Saint-Saëns's arrangement of the Overture to Bach's Cantata No. 28. The second group was of Chopin and the third by Borodin, Scriabin and Liszt.

With the exception of a slight tendency towards reticence, Mr. Achron's performance had everything to recommend it. The Bach Fugue was especially well played, with clarity and in good classical style. The Chopin pieces were excellent and the Liszt Mephisto Waltz, which ended the program, was sonorous and exciting in its climaxes. The audience applauded Mr. Achron with gusto throughout the evening. D.

Ramon Gonzalez Heard in Debut Recital

Ramon Gonzalez, a young Cuban pianist, made his first New York appearance in recital in the Town Hall on the evening of Dec. 1.

Mr. Gonzalez, who possesses an engaging personality as well as solid technique, created an excellent impression in a program which was considerably diversified, including as it did the Chromatic Fantasie and Fugue of Bach, the Pathétique Sonata of Beethoven, a Chopin group and Spanish and French pieces with two works by the American, Harold Henry, as a concluding brace. N.

Guimara Novaes Returns in Recital

Guimara Novaes, pianist. Town Hall, Dec. 2, afternoon:

Chromatic Fantasie and Fugue.....	Bach
Sonata in G; Sonata in C.....	Scarlatti
Sonata in B Minor.....	Liszt
Suite of Four Miniatures on Brazilian Songs: Child's Lullaby; Dance Grotesque; A Work Song; Country Dance... Fructuoso Vianna	
The Little Horse with the Broken Leg, Camargo Guarnieri	
Navarra; Triana	Albeniz

The popular Brazilian pianist was welcomed back for the new season by an audience that in numbers and enthusiasm again attested her hold on the affections of New York's music public. At the very outset Mme. Novaes set a high standard for herself with a notably fine performance of the Bach, rich and varied in hues, admirably cohesive in the Fantasie and finely balanced and structurally lucid in the Fugue. In strongly contrasting but equally characteristic style the two Scarlatti sonatas were played with a fleetness and lightness of touch that made them in their turn two of the gems of the recital. D.

To the major work of the program, the Liszt sonata, Mme. Novaes brought an individual approach, reading it in an essentially lyric manner quite unlike the storm and stress treatment it usually receives. She held the work firmly together, despite its looseness of structure, investing it in ample measure with a wealth of tonal beauty. The Four Miniatures by Vianna seemed rather inconsequential as compositions, but the charmingly played Little Horse with the Broken Leg was piquant and amusing, and the two Albeniz tone pictures of Spain were presented in a manner as richly colorful as Sorolla paintings.

The added list at the end brought the missing Chopin in two etudes and the A Flat Prelude, the so-called "Butterfly" Etude being played at great speed and with exceptional lightness. There were also several Spanish things, another Scarlatti sonata and the Ritter transcription of the Scherzo from Mendelssohn's A Midsummer Night's Dream. And still the audience was loath to leave. C.

Lydia de Rivera Makes Debut

Lydia de Rivera, soprano, hailing from Cuba, made her first New York appearance in a song recital in the Town Hall on the afternoon of Dec. 3, with Pablo Miquel at the piano.

Miss de Rivera's program was entirely in Spanish, although the composers represented came from Spanish-America as well as the Iberian Peninsula. The artist achieved an extraordinary variety through her interpretative skill, albeit the inherent style of her material was a bit on the side of monotony. Most of her pieces were unfamiliar. Of especial charm were three popular songs from Brazil harmonized by Villa-Lobos. In a Pan-American group, sung in costume, Miss de Rivera attained some of her best effects. Several of the songs were dedicated to her. N.

Eleanor Whittley and Logan Fitts

An interesting recital, entirely of Scandinavian music, was given by Eleanor Whittley, soprano, and Logan Fitts, tenor, with Willard Seltberg at the piano, at the Barbizon on the afternoon of Dec. 3.

The program began with an engaging duet by an anonymous composer. Follow-



d'Ora, Paris

Lydia de Rivera Gave a Colorful Spanish Program in Her New York Debut

ing this, each artist sang a solo group representing Rangstrom, Grondahl, Sibelius, Jarnefelt and Lange-Müller. There was then a duet, dealing with the Norse hero Olaf Trygvason, by Reissiger. The final group was of folk songs in costume sung by both artists. All these duets were arranged by Mr. Fitts. D.

Harriet Cohen with New Orchestral Group

The New Chamber Orchestra, Bernard Herrmann, conductor. Soloist, Harriet Cohen, pianist. Town Hall, Dec. 3, evening:

Overture to The Masque of Comus.....	Arne
Symphony in E Flat, The Philosopher.....	Haydn
The Creation of the World.....	Milhaud
(First Time in America)	
Suite, Charterhouse, for Piano and Orchestra, Vaughan Williams	
(First Time in America)	
Saga Fragment for Piano and Orchestra, Miss Cohen	
(First Time in America)	
Ballet Music, The Inspector-General, Gnessin	
(First Time in America)	
Variations on a Theme of Jerome Kern, Robert Russell Bennett	
(First Time Anywhere)	

For a new orchestral group to offer so many novelties and a soloist of such eminence as Miss Cohen on one program, seems almost supererogation. Mr. Herrmann's company did excellent work and played with verve throughout a program notable for variety as well as novelty.

Arne's overture to Milton's masque proved cheerful, agreeable music, appropriate to the time and occasion. At this late date, it is, perhaps unwise to claim a first American performance of any work of Haydn's, as was claimed for The Philosopher, but the symphony was, at least, unfamiliar. Milhaud's music, composed for the Swedish Ballet a decade ago, is Frankish jazz and not especially thrilling.

Miss Cohen, as might be expected, played with great skill and fine ensemble in the works of her two compatriots. In both, the piano was treated more as a part of the ensemble than as a solo instrument. This was Miss Cohen's first appearance here this season and it whetted the appetite for more of her beautiful playing. The works themselves did not, however, impress as being of very great moment.

Gnessin's ballet music was agreeable. Mr. Bennett's Variations, in which he played the piano part, seemed a semi-serious work. The theme was from the revue, Stepping Stones. D.

EAK TAI AHN, cellist. F. E. Drechsler, accompanist. International House, Nov. 23, evening. Sonata by Eccles, Schumann Concerto and shorter pieces.

JAN VAN BOMMEL, baritone. Josef Adler, accompanist. Barbizon, Nov. 26, afternoon. Brahms's Zigeunerlieder, a group in French, one in Dutch, and an English brace, all capably presented.

CAROL MARGOT, soprano. FILI MONACHINO, pianist. Karel Leitner, accom-

panist. Waldorf Astoria, Nov. 28, evening. Program largely of Czechoslovakian songs and piano pieces, the former given in costume.

Matinee Musicales Gives Brahms Program

The New York Matinee Musicales, Mrs. Rosalie Heller Klein, founder-president, gave an all-Brahms program, commemorating the centenary of the composer, in the Hotel Astor on the afternoon of Dec. 3.

The program was given by members of the club including: Thomas Jacob Hughes, pianist; Mary Louise Gale and Rocco Giglio, violinists; Antonio Lombardo, viola player; Marian Morehouse Henry, cellist; Alma Beck, contralto; Irma Aviano, pianist; Foster Miller, baritone; Irva M. Morris, soprano; Robertina Robertson, contralto; Hunter Sawyer, tenor, and Richard E. Parks, baritone. Accompaniments were played by Minabel Hunt and Berthe Van den Berg.

Large Audience Attends Opening Diaz Musicales

The first program of the third series of Diaz Musicales at the Waldorf Astoria was given on the afternoon of Nov. 21. The soloists were John Charles Thomas, baritone of the Metropolitan; Hallie Stiles, soprano of the Paris Opéra-Comique, and Lucie Bigelow Rosen, Theremin player. Before the musicale there was a luncheon for 200, at which Maria Jeritza was guest of honor.

Charlotte Lund Opera Company Gives Works by Mozart and Humperdinck

The first performance of the season by the Charlotte Lund Opera Company which caters to juvenile audiences was given in the Town Hall on the morning of Dec. 1. The works presented were Mozart's youthful opera, Bastien and Bastienne, and Humperdinck's Hänsel und Gretel. Taking part in the former were Lilli Ruth Barr, Louis Sherman and Floyd Worthington. The Humperdinck work, which was accompanied by a small orchestra, led ably by Alberto Bimbini, was sung by Louis Marsh, Merron Reader, Georgia Standing, Helen Eisler, Ethel Bennett, Sylvia Floyd and Dorothy Dudley.

Mr. and Mrs. Lhevinne Play for Needlework Guild

Mr. and Mrs. Josef Lhevinne were guest artists on Nov. 25 at a concert given by the Needlework Guild, at which the guest of honor was Mrs. Theodore Roosevelt, Sr. Mr. Lhevinne had played at the White House twenty-five years ago, when Mrs. Roosevelt was in residence there as the First Lady of the Land.

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**Carl Weinrich Named
to Direct Organ Work
at Westminster School**



Carl Weinrich, Engaged as Director of the Organ Department at Westminster Choir School

PRINCETON, N. J., Dec. 5.—Carl Weinrich has been engaged as director of the organ department of Westminster Choir School, of which Dr. John Finley Williamson is president. He will take up the duties of this appointment at the beginning of the 1934 fall semester. David Hugh Jones, director of the organ and composition departments, will devote all his time to the development of the latter branch.

While a pupil of Mark Andrews at the age of eighteen, Mr. Weinrich passed the Fellowship examination of the American Guild of Organists. He studied with Marcel Dupré in Paris, and with the late Lynnwood Farnam, winning a scholarship at the Curtis Institute of Music in Philadelphia. He has been organist in churches in Paterson and Morristown, N. J., St. Paul's Presbyterian Church, Philadelphia, and the Church of the Holy Communion, New York, succeeding Mr. Farnam in the last-named post.

Plans for the future include tours on which Mr. Weinrich will represent Westminster Choir School.

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SHINGANDI BALLET HAS FIRST STAGING

Dallas Sees Premiere of Guion Work Presented by Kosloff Dancers

DALLAS, Dec. 5.—The first performance on any stage of David Guion's ballet Shingandi was given in Fair Park Auditorium on the afternoon of Nov. 19 by Theodore Kosloff and his dancers. It was a gala event, made particularly attractive by the facts that Mr. Guion is a local composer and that Mr. Kosloff's home is in Dallas.

The story of the tribal African queen who sacrificed her best warrior to death by fire because he had displeased her by paying court to a girl of the people, gave the dancers opportunity to show their interpretative skill.

The ballet, orchestrated by Ferde Grofe and first played several years ago by Paul Whiteman and his Orchestra, is spectacular, colorful and bizarre. Mr. Kosloff, Vera Fredowa, Eva Russo and Kosloff's Flower had solo parts. Mr. Guion and Harlan Petit played two pianos in the large orchestra, which was conducted by Paul Van Katwijk.

The Kosloff dancers were also seen

in The Romance of the Infanta, conducted by Franco Autori. Alexander Keese conducted the orchestra for a children's ballet entitled Khorovod. An enthusiastic audience applauded the performers and gave Mr. Guion an ovation.

Pianists Make Appearances

Agnes Weeks was heard in a piano recital at McFarlin Memorial Auditorium on Nov. 21. She played compositions of Bach, Beethoven, Schumann, Chopin, Rameau, Couperin, Daquin, Debussy and Liszt in excellent style. This attraction was sponsored by the Dallas Federation of Music Clubs, of which Mrs. John M. Boyd is president.

On Nov. 24, the Dallas Woman's Forum presented Dorothy Kendrick, pianist, formerly of Dallas, at the Club House. She chose compositions by Beethoven, Chopin, Brahms, Carpenter, Liszt, and Liszt-Busoni, making a splendid impression.

Paul Van Katwijk went to Denton on Nov. 23 to act as accompanist for Kathryn Meisle, who gave a program there that evening.

MABEL CRANFILL

CONCERT PROGRAMS LIKED IN WINNIPEG

Guest Artists and Club Recitals Give Interest to Current Season

WINNIPEG, Dec. 5.—A splendid concert was given by the Hart House String Quartet in the Auditorium recently. Works on the program presented by Géza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg were Brahms's Quintet in F Minor for strings and piano, Op. 34, played with Eustace Jackson as assisting artist; Mozart's Quartet in D, and the Quartet in D Minor by Schubert. The concert was under the management of Dorothy Parnum.

The third program of the Celebrity Concert Series was given on Nov. 20 by Guiomar Novaes, pianist, and the Winnipeg Male Voice Choir, Bernard Naylor, conductor, in the Auditorium.

Mme Novaes contributed works by Bach, Scarlatti, Beethoven-Rubinstein, Chopin, Octavio Pinto and Albeniz, and thrilled the large audience with her superb artistry. The men sang music by Vaughan Williams, Elgar and Bax. Outstanding was the Drinking Song by Holst, dedicated to the choir and sung for the first time. Stanley Osborne and Ross Pratt were the accompanists. J. E. Macrorie, flutist, assisted in the Bax carol, Now Is the Time of Christmas. The concert was under the local management of Fred M. Gee.

Solo Programs Applauded

Ruth Morgan, who possesses an excellent soprano voice, was heard in recital on Nov. 16 in the concert hall of the Auditorium. Her program gave representation to Mozart, Donaudy, Debussy, Purcell, Harty, Rotani and Armstrong Gibbs. Eustace Jackson accompanied. The concert was under the direction of Dorothy Parnum.

Ninon Vallin, soprano, appeared as guest artist of the Women's Musical Club on Nov. 6 at its opening meeting held in the Auditorium. The program was much appreciated by a large audience. J. B. Beaudet was the assisting pianist.

Mrs. C. S. Riley is president of the

club. The program on Nov. 20 was given by Gertrude Newton, soprano; James Souter, violinist; Annette Dostert, Beryl Ferguson and Anna Moncrieff Hovey, pianists. Gwendda Owen-Davis accompanied.

The second recital of the Wednesday Morning Musicale was given by Lulu Putnik Payerle recently in the Fort Garry Hotel. Hungarian Music was the subject of the illustrated lecture-recital.

Music by Brahms Performed

The Wednesday Morning Musicale gave its second Brahms program in the Fort Garry Hotel on Nov. 8. Artists taking part were: Stella Boyd, contralto; John Waterhouse and Billy Waterhouse, violinists; Corinne Duval and Ruth Campbell, pianists; Pearl Palmason, viola player; William Pasikov, cellist; Anna Moncrieff Hovey, accompanist. Interesting program notes were written by Mrs. Reginald C. Jones.

Original compositions by Winnipeg composers, and a lecture entitled The Subconscious Mind and Its Relation to Memorizing and Interpretation, by Dr. A. T. Mathers, made up the program of the Wednesday Morning Musicale on Nov. 22. The list included Impromptu for violin and piano by George Bowles; and two songs by Barbara Pentland, Ruins (Ypres, 1917), and The Lavender Lady. Performers were Irene Diehl, violinist; Frank Thorolfson, pianist; Agnes Kelsey, singer, and Bernard Naylor, accompanist.

The Junior Musical Club, Mrs. R. H. Roland, president, held its opening meeting of the season on Nov. 7 in the Fort Garry Hotel. The artists were Myrtle Norman Ruttan, pianist, and Gertrude Newton, soprano. Gwendda Owen Davies accompanied.

MARY MONCRIEFF

Ruth St. Denis and Oscar Thompson Speak at Singing Teachers' Meeting

Speakers at the meeting of the New York Singing Teachers' Association on Nov. 22 were Ruth St. Denis, the eminent dancer and teacher, and Oscar Thompson, music critic of the New York *Evening Post* and associate editor of *MUSICAL AMERICA*.

Miss St. Denis discussed the importance of giving children artistic training through the medium of the dance. Mr. Thompson's subject was The Critic's Point of View.

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Chamber Music and Other Ensemble Programs Applauded—Rosa Ponselle Hailed — Choral Society Begins Thirty-seventh Season

PHILADELPHIA, Dec. 5.—Heartened by the success of the Brahms chamber music centenary concerts of last season, the Art Alliance and the Musical Fund Society (the latter is said to be the oldest musical organization in the United States) have again joined forces in a series of eight programs in chronological order, dealing with the course and scope of chamber music.

The first concert brought an appreciative audience to the Ethical Culture Society Auditorium on Nov. 22, when the Curtis String Quartet played typical compositions for instruments which are in use at the present time. The artists, Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole, did admirably by Purcell's Chaconne, a Trio in B Minor by Loeillet, and Dittersdorf's Quartet in E Flat. In Boccherini's Quintet they were joined by Stephen Deak.

Rosa Ponselle gave her initial Philadelphia recital to tumultuous applause in the Academy of Music on Nov. 23, opening the series of five artists' concerts under the auspices of the Philadelphia Music Teachers Association for the Musicians Benefit Fund. The association is now in its fortieth year. Dr. Edward Ellsworth Hipsher, assistant editor of the *Etude*, is the president. Miss Ponselle's program covered a wide interpretative range, in which she was at all times completely at home. Her skillfully projected operatic arias were O Divina Afrodite from Romani's Fedra, Bel Raggio from Semiramide and the Habanera from Carmen, the last-named an encore.

Soprano Sings Dramatic Songs

Tilly Barmach, dramatic soprano, was heard in an effectively chosen program in Witherspoon Hall on Nov. 21. Her group of lieder had just the right touch, and her operatic excerpts, Batti, Batti, from Don Giovanni and Depuis le Jour from Louise, had the distinction of dramatic emphasis. Three Nocturnal

Songs by Harl McDonald, with the composer at the piano, were richly in the mood of their theme and conception.

The Philadelphia Music Club had Jean Ruvilla, tenor, as guest artist at its Nov. 28 program in the ballroom of the Bellevue. He gave charming interpretations of songs by Scarlatti, Franck and de Falla, with Myrtle Eaver as accompanist. Blanche Hunter Nelson and Ruth Barber were heard to good effect in their own two-piano arrangements of a Sicilienne by Bach and other works. Margaret Harshaw, contralto, and Caroline Fox, violinist, contributed solos; and a soprano trio, consisting of Elizabeth Wainwright Ayala, Elizabeth Madeira and Rosemary Hamilton Mueller, took part.

Choral List Is Diversified

The Choral Society, under the direction of its founder and only conductor, Harry Gordon Thunder, opened its thirty-seventh season in the Drexel Auditorium on Nov. 28 with a lengthy program inclusive of Bach's cantata, God's Time Is the Best, The Blessed Damozel by Debussy, Handel's Sixth Chandos Anthem and Gounod's Nazareth. The variety of treatment demanded by the diversified styles on this list was more than fairly well met, and the chorus sang with generally good intonation. Soloists were Mathilde Lehmann, soprano; Estelle Curtis, alto; Franklin M. Kriebel, tenor, and Frederick H. Robinson, bass. William Sylvano Thunder was at the organ, and Myrtle Eaver at the piano.

Jascha Heifetz was the soloist at the Nov. 21 meeting of the Matinee Musical Club in the Bellevue. The rarely heard Sonata by Strauss was beautifully performed by Mr. Heifetz and Árpád Sandor. In Bach's Concerto in E Minor Mr. Heifetz had the able assistance of the club's string ensemble, led by Ben Stad. His final appearance was in five skillfully presented short works. Mr. Stad gave a rollicking reading of the Polka from Schwanda with the string ensemble. Lillie Holmstrand Fraser sang contralto songs admirably.

Young Orchestra Appears

Mary Black, a very young singer with a fine voice and a gift for coloratura, made her debut on Nov. 20 in the Ethical Culture Auditorium. She traversed some of the familiar examples of florid music with ease.

The orchestra of the Young Men's and Young Women's Hebrew Association, recently formed, gave its inaugural concert on Nov. 20 in Fleischer Auditorium. Walter Stein, a young music critic, is the conductor. Under his tutelage the ensemble showed the excellent results of rehearsal in an ambitious program. W. R. MURPHY

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Orchestral Concerts

(Continued from page 8)

well. For it received with equal favor Herr Walter's unimaginative reading of the symphony preceding the concerto. This symphony, without oboes and with only one flute, has stood the passage of the years less well than some Mozart. It, therefore, requires a well-nigh perfect performance to hold our interest today. This it did not get. For certain passages were sentimentalized, a frequent Walter lapse in Mozart, and in the last Allegro, incorrectly taken Presto, there was a spot, some fifteen measures before the return of the main theme, that was, indeed, rocky, due to an incorrect entrance of clarinets and bassoons.

Herr Walter seemed none too familiar with the concerto and led much of the accompaniment in a pedestrian manner, due to being too occupied with the score. At this concert he led only the symphony from memory.

Chausson's Poème in Mr. Spalding's hands was a treasurable utterance as far as he was concerned, but, as in the concerto, the conductor was too busy watching the printed page to obtain any of those hushed effects which the palette of Franck's great pupil demands. For Mr. Spalding, there was enthusiasm for his touching playing of this work, too.

Respighi's Church Windows are far below his standard. The third, The Matins of Santa Chiara, however, has a tenderness which he only rarely achieves; an exquisite bit, that deserves to be played alone. In justice to these pieces it should be said that the performance was not a sufficiently prepared one. Surely the conductor can not believe that there were none present who were aware of what occurred in the last movement. A.

Walter Plays Franck and Wagner

New York Philharmonic - Symphony, Bruno Walter, conductor. Carnegie Hall, Dec. 3, afternoon:

Symphony in D Minor Franck
Siegfried Idyll Warner
Church Windows, Four Symphonic Impressions Respighi

Mr. Walter's conducting of the Franck work was exceedingly good. He approached the music from the mental side more than from the purely emotional one. The Siegfried Idyll was clean cut and, in places, brilliant in effect. The Respighi, repeated from Thursday's program, duplicated the former impression of it. N.



Albert Spalding Was Soloist in the Mozart Concerto in D and the Chausson Poème With the Philharmonic-Symphony

Marguerita Sylva Gives Afternoon Musicale at Plaza

Marguerita Sylva, mezzo-soprano, gave an interesting entertainment which she styled At Home Song Tea Recital in the small bistro room at the Plaza on the afternoon of Dec. 3.

Mme. Sylva, whose stage experience has covered practically every form of musical and dramatic entertainment, presented a program which began with the aria of Chimène from Massenet's Le Cid. There were songs by Trunk, Stevenson, Wolf, Szulc, Rogers, Fritz Bruch and two amusing groups by Holland Robinson. Elsa Leon accompanied her song, 'Til You Return. Mme. Sylva interspersed her vocal numbers with individual program notes given extempore. A large audience attended.

H.

Guimara Novaes and Martha Graham Appear at Smith College

NORTHAMPTON, MASS., Dec. 5.—Guimara Novaes opened the concert course at Smith College with a piano recital in which Liszt's Sonata in B Minor was the feature. Her program was finely played. Sponsored by the physical department of the college, Martha Graham and her dancers gave a successful recital.

W. M. C.

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PORLAND AUDIENCE PRAISES ORCHESTRA

Kaufman Applauded as Soloist in Bruch Concerto—Novelty Performed

PORLAND, ORE., Dec. 5.—The Portland Symphony's second concert conducted by Willem van Hoogstraten on Nov. 20, attracted an audience in which holders of season tickets outnumbered those of last year.

Local interest focused on the appearance of Louis Kaufman, violinist, who played for the first time with the orchestra of his native town. The Bruch Concerto in G Minor illustrated Mr. Kaufman's emotional sincerity and clarity of style. Novelty came in the form of Elgar's Enigma Variations. The symphony was Beethoven's Third. Mr. van Hoogstraten, with interpretative insight, brought out the resourcefulness of the different choirs. He, the soloist and the orchestra, received rousing ovations.

Harold Gelman gives the evening, and William Robinson Boone the afternoon explanatory lectures in the wing of the auditorium preceding the programs.

Orchestra Gives First Matinee

An old German folk song, *Kommt ein Vogel Geflogen*, arranged by Ochs, was introduced at the first matinee concert of the orchestra on Nov. 12. Dubensky's Fugue for Violins, played at the opening evening concert, was repeated. The remaining works were by Smetana, Weber, Schubert and Johann Strauss.

A bequest of \$2,500 to the orchestra was contained in the will of the late Clementine Hirsch.

Two operettas by W. M. Barr, prin-

cipal of Irvington School, illustrating the class room instruction of Mrs. Charles Henney, supervisor of music, were given in the school auditorium before the Music Teachers' Association on Nov. 9.

Jacqueline Duke, young violinist, was presented in a benefit concert at the White Temple on Nov. 11. Robert Flack accompanied. The Monday Musical Club Chorus and Sextet, led by T. A. Ten Haaf, assisted.

JOCELYN FOULKES

OPERA INTIME SERIES IS BEGUN IN CHICAGO

New York Music Guild Under Krueger Gives Works by Gluck and Rimsky-Korsakoff

CHICAGO, Dec. 5.—The first of three evenings of Opera Intime, presented under the direction of Karl Krueger of the New York Music Guild, Inc., occurred in the ballroom of the Palmer House on Nov. 21. The event was a benefit for Olivet Institute and had distinguished social backing. A capacity audience attended.

The works chosen were Rimsky-Korsakoff's Mozart and Salieri, and the Deceived Cadi by Gluck. The Salieri, Norman Cordon, was splendid as to voice but unconvincing histrionically. The none too sympathetic role of Mozart was excellently sung by Robert Long.

For Gluck's one-act comedy, a sparkling and tasteful orchestral background had been written to order by Dr. Albert Noelte. The very good English translation was by Marion Weed and Emanuel Balaban. The performance had spirit and movement. The voices were, without exception, youthful fresh and competent, and the stage direction of Georges Cauuet left nothing to be desired. Singers were Norman Cordon, Kathryn Witwer, Irene Williams, Robert Long, Frederick Jencks, Marjorie Maxwell and Gaston Roger.

Mr. Krueger deserves great credit for the smooth and effortless functioning of his musical forces. Every detail was admirably artistic. Especially delightful was the playing of the chamber orchestra composed of members of the Chicago Symphony. Settings and costumes were designed by Elizabeth Paepcke. M. M.

DENVER GREETS BORI

Soprano Applauded in Recital—Javanese Dancer Appears

DENVER, Dec. 5.—Lucrezia Bori appeared in the second concert of the Oberfelder-Slack series recently, before a large and appreciative audience. She was in excellent voice and sang an exacting program with her customary artistry. Frederick Bristol, pianist, came in for his share of honors. Both responded to numerous insistent encores.

The local chapter of Pro Musica presented Stowitts in lecture and dance recitals on Nov. 9 and 10. He gave an enlightening dissertation on Javanese art and music, and presented two Javanese court dances in costume.

The Philharmonic Choral Society, Vernon Ross Miller, conductor, gave a program at the East High School Auditorium on Oct. 8, before a capacity audience.

J. C. K.

Flotow's opera, *L'Ombre*, written for the Paris Opéra-Comique in 1870, but forgotten for many years, will be presented in Hamburg and Darmstadt during the present season.

RICHMOND THRONGS APPLAUD ORCHESTRA

Mrs. Roosevelt Attends Opening Concert in the Series for Children

RICHMOND, VA., Dec. 5.—More than 3,500 persons attended the opening concert of the Richmond Symphony on Nov. 6. It was one of the most brilliant musical gatherings ever seen in Richmond, and the applause for Wheeler Beckett and his orchestra was startling.

Beethoven's Egmont Overture was the first composition on the program. From then on it was obvious that the quality of the orchestra in every section is finer than it was last year. The effect as a whole was full-bodied, and the artistry of Mr. Beckett's shading and delicate nuances was especially marked.

The program was unusually long and varied, in an attempt to satisfy a very diversified audience, and also to find out what kind of music the public enjoys most. There were Dvorak's New World Symphony, Ravel's Bolero (followed by a gust of applause), and Mr. Beckett's own Mystic Trumpeter, a musical expression of Walt Whitman's poem. The Good Friday Spell from Parsifal was played in memory of the late Anton Witek, first concertmaster of the orchestra. This was followed by the Immolation from Götterdämmerung, sung by Elsa Alsen with stirring tone and the authority of the born Wagnerian interpreter.

Harold Bauer Is Soloist

At the second concert on Nov. 13 Harold Bauer gave a truly poetic rendering of Schumann's Piano Concerto in A Minor. Mr. Beckett and the orchestra provided a sympathetic background.

The Junior Concerts began on Nov. 10, with Mrs. Roosevelt present in the audience. The composition which the children enjoyed most was Mr. Beckett's Cinderella Overture. It is a programmatic work, composed in 1929 for the Young People's Concerts in San Francisco, and later played by the Berlin Philharmonic and the Vienna Philharmonic. Many parts, such as the fairy godmother casting her spell and the prancing horses that carry Cinderella to the ball, are vividly descriptive.

ORATORIO SOCIETY TO PRESENT BACH FESTIVAL

Sixtieth Anniversary Will Be Marked With Enlarged Program Under Stoessel

The Oratorio Society of New York will celebrate the sixtieth anniversary of its founding by the late Dr. Leopold Damrosch with an enlarged schedule which is to include a Bach Festival in the spring.

Under the baton of Albert Stoessel, who became the conductor twelve years ago, the anniversary events will begin with the society's 110th performance of The Messiah in Carnegie Hall on Dec. 27. Bach's Mass in B Minor is to be sung in the same hall on the composer's birthday, March 21. This will be the society's eighth performance of the mass in its entirety.

For the Bach Festival, to be held in May in the auditorium of the Juilliard School of Music, the society will be augmented by the choristers of St. Thomas's Episcopal Church, where Dr. T. Terti Noble is director of music, and the orchestra of the Juilliard

These episodes fascinated the thousands of children who flocked to the Mosque Auditorium and, because of numerous solo passages, gave the young listeners an excellent opportunity to distinguish individual instruments. Mr. Beckett speaks informally at the children's concerts. His stories and explanations are invariably both entertaining and enlightening.

Gladys Swarthout, mezzo-soprano, opened the series of guest artist concerts of the Musicians' Club on Oct. 31 with a recital. Her singing was animated with technical skill and interpretative art of a high order.

MATE B. BRANCH

PIANO EXHIBIT OPENED

Comprehensive Display of Instruments Is Held in Knabe Hall

An exhibition of pianos ranging from instruments of the Eighteenth Century to those of the present time is being held in the Museum Room of Knabe Hall. The purpose of the exhibit, according to Berthold Neuer, vice-president of Wm. Knabe & Co., is to give both layman and musician an opportunity to see in concrete form the piano's development.

Among the instruments are a Venetian piano dating from about 1760 and one made in Vienna by Andreas Stein, in 1795. Mozart and Beethoven used Stein pianos.

Gibson and Davis, two of the very early pianomakers to arrive in this country, are represented. Also seen are a piano made by George Astor in London in 1800 and found in the Jan Martense Schenck Van Nydeck Home (the oldest in Long Island) and a flute discovered with the piano, which probably belonged to Major Moncrief of the British Army.

A cymbalom, valued at \$40,000, was made in 1896 for the court of Franz Josef, late Emperor of Austria and King of Hungary, by Armin Sternberg and Brothers. Instruments of more recent decades are relics of the "gay Nineties" and some of its "horrors," the so-called "clucks" of those days.

Pietro Mascagni, who has become manager of the Costanzi Opera House in Rome, has stated that he will present, during the season, La Flamme by Respighi, Cecilia by Licione Refice, his own Nerone and a new work by a young composer as yet unknown to the public.

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RUSSIAN OPERA IS HAILED IN DETROIT

Performances Under Panteleieff Have Special Features of Excellence

DETROIT, Dec. 5.—Some of the most satisfying operatic performances witnessed here in years were given by the Russian Opera Company under the direction of Max Panteleieff. Moussorgsky's Boris Godounoff and Khovantchina, and Rimsky-Korsakoff's Le Coq d'Or were the works heard on Nov. 26, 27 and 28. With the aid of brilliantly original scenery, costumes that glittered because of their finery, an excellent orchestra under Eugene Plotnikoff, and able principals, each opera was voted a distinct success.

Mr. Panteleieff, about whose personal artistry each production seemed to be built, figured as Boris, King Dodon and Dositheus, creating a sensation in each role. He was praised for being the best singing actor to appear in this city since Chaliapin. With the exception of two Americans, Janice Davenport, soprano, and Edwina Eustis, contralto, all the principals were Russian. Miss Davenport's singing as the Queen in Le Coq d'Or was one of the finest contributions of the short season. Miss Eustis is a Detroiter who has won emphatic success in her career.

Among the admired singers were Nadine Fedora, Vera Resnikoff, Elena Schwedova, Vechislav Mamonoff, Ivan Ivantzoff, Michail Schvetz, Josef Kalliani, Vasily Romakoff, Manya Maruchess, Alexis Tcherkassky, Vladimir Deloff, Esther Rosoff, Dimitri Criona and Leonid Gorlenko.

San Carlo Series Ended

Ten operas were sung in the second week of the San Carlo Grand Opera Company's engagement in the Paramount Theatre. Of these, Lucia di Lammermoor, The Tales of Hoffmann and La Bohème were new to the repertoire which Fortune Gallo has presented here. Singers having leading roles in these works were Dorothy Chapman, Louise Lincoln, Thalia Sabaneeva, Ethel Fox, Marion Selee, Marie Zara, Dimitri Onofrei, Mario Valle, Léon Rothier, Stefan Kozakevich, Natale Cervi, Fausto Bozza, Francesco Curci, Carlo Devribu and Charles Duvrie. Carlo Peroni continued as conductor.

Repetitions, with virtually the same casts as before, were of Aida, Carmen, Faust, Rigoletto, Cavalleria Rusticana, Pagliacci and Il Trovatore.

HERMAN WISE

Chamber Music Evenings Open in Hadley Studios

The second season of the Chamber Music Evenings given once a month in the Henry Hadley Studios began on Sunday evening, Nov. 19, with a program by the Gordon String Quartet. A feature of the evening was a String Quartet by Dr. Hadley, heard for the first time. Works by Mozart and Borodin completed the list.

Dr. and Mrs. Dickinson Take Part in Programs

Dr. Clarence Dickinson and Mrs. Helen A. Dickinson took part in the service of installation of Charles Black as minister of music in the First Presbyterian Church of Passaic, N. J., on a recent Sunday evening. Dr. Dickinson played the organ; and Mrs. Dickinson

spoke on Music and Beauty in Worship. Mr. Black gave a short recital.

Mrs. Dickinson addressed the Hymn Society of New York recently in Union Theological Seminary, her subject being the new Presbyterian Hymnal, of which Dr. Dickinson was editor. The address was illustrated by the choir of the School of Sacred Music of the seminary under Dr. Dickinson, and by Harold Haugh, tenor. On Nov. 12 Mrs. Dickinson spoke on Church Music and Architecture; an Historical Parallel, before the Music Educators of New Jersey. Gertrude Cheny, contralto and pianist, took part.

ORCHESTRA IN SYRACUSE BEGINS WINTER CONCERTS

University Forces Give First Program in Series under Polah—Faculty Artists Heard

SYRACUSE, N. Y., Dec. 5.—Schubert's Unfinished Symphony, the Prelude to Lohengrin and Kimsky-Korsakoff's Capriccio Espagnol were played by the Syracuse University Orchestra under André Polah, at the first concert in a winter series of five. Arthur Hartmann, violinist, was soloist in the Mendelssohn Concerto. The concert, heard on Nov. 15 in the auditorium of the College of Fine Arts, gave great pleasure. The orchestra, which numbers seventy-eight players, surpassed its previous work and was especially successful in the symphony. Mr. Hartmann played with uncanny technical facility and a fine interpretative sense.

Grace Weymer, harpist, Henry Hambrecht, flutist, and Florence Hartman, soprano, faculty members of the College of Fine Arts, appeared at a recent concert given by the Morning Musicals. Another concert of this society presented George Mulfinger, pianist, of the college faculty, and two graduates, Mildred Oakes and Leora Fougeray, singers. A feature of the program was a Suite Antique by Albert Stoessel, played by the Becker String Ensemble.

A Midsummer Night's Dream was performed by the Dramatic Society of the University on Nov. 2, 3 and 4, with Mendelssohn's music played by the Syracuse University Orchestra under Mr. Polah.

Rose Bampton made her first appearance in this city on Nov. 6, under the auspices of the Morning Musicals, and fulfilled all the expectations which had been aroused by reports of her beautiful voice and musicianship.

S. B. Everts, director of the Syracuse Civic Music Organizations, who opened his season with a concert by the Russian Symphonic Choir under Basile Kilbalchich, presented Fritz Kreisler before a crowded audience in Lincoln Auditorium on Nov. 6.

Rubinstein Club Opens Series of Morning Musicales

The Rubinstein Club, Mrs. William Rogers Chapman, president, opened a series of three morning choral musicales, a new feature of the club's activities, in the Waldorf Astoria on Nov. 22. Taking part in the program, which was under the chairmanship of Mrs. F. T. Wood, were singing members who have recently joined the club. Also participating were the Misses Wolls, Webber, Santuzzi, Auja Sinayeff and Joan Field, violinists; Mrs. D. Peimer, Mrs. Overstreet, Mrs. Mahlen and Gladys L. Shropshire, pianists; Margaret Roberts, Mrs. William Kennelly and Mrs. Katherine Kerin-Child, accompanists.

EL PASO SYMPHONY COMMENCES ITS SERIES

Fine Interpretations Mark First Concert as Orchestra Begins Season

EL PASO, TEX., Dec. 5.—The El Paso Symphony gave its first concert of the season in the Scottish Rite Auditorium on Nov. 20 before an enthusiastic audience.

H. Arthur Brown, conductor of the orchestra and a member of the faculty

this concert. Strauss's *Kunstlerleben* was the concluding work.

Guest soloists were Mrs. Wallace Perry, soprano, and Marcus Gordon, pianist of San Francisco. Una Voce Poco Fa, from *Il Barbere di Siviglia*, brought out the flexibility of Mrs. Perry's voice. An encore followed. She was accompanied by Miss Frank Luther. Mr. Gordon delighted the audience with his rendition of Rachmaninoff's Second Concerto and was encored.

GEORGIA B. CARMICHAEL

CHORISTERS GREETED

Uticans Delighted with Concert Given by Vienna Sängerknaben

UTICA, N. Y., Dec. 5.—A choice cameo for the city's musical memory was provided by the Vienna Sängerknaben at their concert in St. Francis de Sales Auditorium on Nov. 16 under the skilled captaincy of Hans von Urbanek. Roland E. Chesley, who arranged the concert, was urged by enthusiastic Uticans to bring the boys back in a return engagement.

The Manhattan Opera Company gave two performances of *The Barber of Seville* in the Majestic Theatre on Nov. 20. In the cast were Gladys Hewes, Violet Parr, Louis Sherman, Forrest Huff, Wilbur Cox and Rod Benten. Luigi Altiera conducted.

The Utica Free Academy Band and Orchestra were heard in the ballroom of the Hotel Utica on Nov. 14 at a concert sponsored by the Kiwanis Club. Marcella Lally conducted the orchestra, and Lincoln Holroyd the band. Harry J. Benner was at the head of the committee. The service club contemplates sponsoring other concerts by academy organizations.

Gwalia Chorus, one of Utica's oldest singing groups, will appear under the baton of John Davies at the Eisteddfod to be held on New Year's Eve and New Year's Day in the Free Academy Auditorium. Women's and children's choirs from Rome will also take part.

E. K. B.

A new opera by Cicognini, entitled *Donna Lombarda*, has been presented in Milan.



H. Arthur Brown Flies from Louisville to Conduct the El Paso Symphony

of the School of Music, University of Louisville, arrived by plane from Kentucky several days previous to the concert to rehearse. He was transferred to Louisville this fall from New Mexico A. & M. College by arrangement with the Juilliard School of Music in New York. Mr. Brown will continue to fly back and forth during the season. Earl McCoy, assistant conductor, has charge of rehearsals during his absence.

A beautiful interpretation of Beethoven's Fifth Symphony was given at

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In Schools and Studios

La Forge-Berumen Musicians Appear

The weekly radio program of the La Forge-Berumen Studios over the Columbia Network was given by Marie Powers, contralto; Harold Dart, pianist, and Frank La Forge, composer-pianist. Miss Powers sang three arias from Samson and Delilah. Mr. Dart played two groups of miscellaneous piano solos. Mr. La Forge accompanied. On Nov. 29, the program was given by Elizabeth Andres, contralto; Evelyn White, pianist, and Phil Evans, accompanist.

Miss Powers sang the role of Delilah at the Hippodrome with much success on Nov. 17, with the Chicago Opera Company.

Orsola Pucciarelli, coloratura soprano; Harrington van Hoesen, baritone, and Mr. La Forge gave a recital in Reading, Pa., on Nov. 20.

Buzzi-Peccia Opens New Studio

A. Buzzi-Peccia has moved his studio to the Hotel Astor, where he conducts his classes in singing.

Haughton Pupil Fills December Engagements

Helen Ardelle, soprano, pupil of John Alan Haughton, was soloist with the Ramsay Little Symphony, Antonio Levane, conductor, in Ramsay, N. J., on Dec. 1. Miss Ardelle sang the Sevilliana from Massenet's Don César de Bazan, and songs by La Forge, Weaver, Ardit and Chadwick. She will be soprano soloist in The Messiah given by the Crescendo Club of Harrington Park, N. J., Fred E. Semmons, conductor, on Dec. 29.

Schofield Teaches at Christodora House

Edgar Schofield has been appointed voice instructor at Christodora Music School. Mr. Schofield is giving both private and class lessons.

Recital Given by School for Advancement in Music

A recital was given by full and part scholarship pupils of the School for Advancement in Music, Mr. and Mrs. Winfield Abell, directors, in Aeolian Hall on the evening of Nov. 28. Taking part were Estelle Lessinger, Sonya Levine, Minni Balzer, Claire Cornell, Enid Tubbs, Albin Werner, Malcomb Langford, Katrina Munn, Irvin Rosen, Morton Freedman, Dorothy Blumberg, Theodora Foth, Eileen Gorman, Willette Ockendon, Catherine Bates, Ida Gitlin, and Martin Perne. They were assisted by members of the faculty:

Edwin Ideler, Ralph Douglass, Helen Rozek, Mary Hill, Margaret Christy, and Harriet Joyce.

Y.M.H.A. Has New Course for Children

A new course in preparatory harmony and toy instrument playing for children between the ages of five and eight, is being given under the guidance of Clara Novich at the Y.M.H.A.

Vlado Kolitsch Opens Studios in Boston and Philadelphia

Following applications from numerous out-of-town students, Vlado Kolitsch, violinist and teacher, has opened studios in Boston and Philadelphia, in each of which he will teach one day a week. Mr. Kolitsch's pupil, Byrd Elyot, made a successful New York debut in the Town Hall on Nov. 15. Another pupil, Esther Wasserman, is preparing for a debut next season. Miss Wasserman will give three studio recitals during the winter and will be heard on Dec. 24 on an NBC hookup from Station WLW in Cincinnati.

Scholarships Awarded at School for Musical Culture

Scholarships have been awarded at the National School for Musical Culture, Hans Barth, director, to Louise Widmer, Charlotte Roggenkamper, John Hilbert, James Bonnell and Harold Kurts, singers, and Carol Harriton, Eda Richardson, Edna Rossum and Inez Bartell, pianists.

The school will present two piano pupils in recitals on the afternoon of Dec. 11, in the Salon de Musique in the Barbizon-Plaza. At three o'clock, Beatrice Batte will be heard and at four-thirty Rachael Mastrotta will play.

Y. M. H. A. Orchestra Is Heard

The Y. M. H. A. Symphony, conducted by A. W. Binder, gave its second monthly concert of the season at the Young Men's Hebrew Association on Dec. 3. The program included the Overture to The Magic Flute, Liszt's Second Hungarian Rhapsody and Shepherd's Hey by Grainger. Harry Braun was violin soloist, playing the Mendelssohn Concerto and shorter works. Among the latter was a Palestinian national dance, named Horah, composed by Mr. Binder and given its first performance. Herbert Jaffe accompanied.



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GOOD MUSIC FILLS ITHACA'S CALENDAR

Programs of Noteworthy Quality Are Presented—Indian Songs Featured

ITHACA, N. Y., Dec. 5.—The season's first recital by members of the Cornell music faculty was given on Nov. 21, by Andrew C. Haigh, pianist. He was in excellent form, combining virtuosity with convincing interpretations. Handel's Harmonious Blacksmith, two preludes and fugues from The Well-Tempered Clavichord by Bach, Beethoven's Sonata in F Sharp, Op. 78, and works by Brahms (including the Variations on a Paganini theme) made up his program.

The first Sunday afternoon program in Willard Straight Hall, on Nov. 19, was a lecture-recital on American Indian music, with Lone Bear (Kuruks Pahitu), Indian tenor, and Star Child (Helen Denton), mezzo-soprano, as artists. The large audience greatly enjoyed dramatic renditions of the songs. Most of them were of the idealized type composed by Cadman and Lieurance, and these, not surprisingly, were more effective than the authentic Indian melodies.

The second Willard Straight Sunday recital was given by Dexter S. Kimball, Jr., Ithaca tenor, on Nov. 26. He sang songs in English, French, and Italian, with Mrs. Doris Nichols Holmes at the piano.

Concert Band Has Success

The Ithaca College Concert Band, under Walter Beeler's able leadership gave on Nov. 26, a remarkable fine concert, which ranged from Ippolitoff-Ivanoff's Caucasian Sketches to The Lost Chord, the latter played by Willard Musser, cornetist. The other soloist was Donald Hubbard, clarinetist, who gave Cavallini's Sonnambula Fantasia. A sonorous Encore March, composed by Richard Otto, first trombonist of the band, was a pleasing addition to the printed program. Good intonation in each of the well-balanced choirs was evident in the Overture to Tannhäuser, in Berlioz's Roman Carnival Overture, Saint-Saëns's Marche Militaire and the Rakoczy March.

George Daland, of the Ithaca College faculty, and his artist pupil, Mary Conover Winter, gave a joint recital for organ and piano at St. John's Church, on Nov. 14. On Nov. 26, Mr. Daland gave an organ recital at St. Matthew's Church in Moravia, assisted by Eloise S. Kinney, contralto.

Church Music and Art

Prof. H. Augustine Smith, of Boston University, held a forum on church music and art under the auspices of Ithaca College and the First Methodist Episcopal Church, on Nov. 26 and 27. At his final meeting Professor Smith addressed a convocation of the twenty-two church choirs in Ithaca and vicinity which are affiliated with Ithaca College.

Prof. Vladimir Karapetoff, of Cornell, gave a lecture-recital on Lohengrin at the Cobblestone Church of Cortland, on Nov. 26 and Barnes Hall, Ithaca, on Nov. 28.

J. MURRAY BARBOUR

Mount Holyoke Glee Club Gives Program of Christmas Carols

MOUNT HOLYOKE, MASS., Dec. 5.—The glee club of Mount Holyoke College, William Churchill Hammond, conductor, was scheduled to give a service

of Christmas Carols in the Second Congregational Church, on the evening of Dec. 6. Under Mr. Hammond's baton the program included traditional Christmas music from French, German, Czech, English, Hungarian and Croatian sources. Ruth Douglass is associate conductor of the club and Viva Faye Richardson accompanist.

CONCERTS AND OPERA GIVEN IN SPRINGFIELD

New York Orchestra and Columbia Singers are Performers and Draw Big Audiences

SPRINGFIELD, MASS., Dec. 5.—The annual series of lectures and concerts sponsored by the Y. M. C. A. opened with a program by the New York Orchestra under Nikolai Sokoloff, and drew an audience of some 4,000. The orchestra was at its best in Chausson's Symphony in B Flat, and was also heard in the Overture to Euryanthe, The Enchanted Lake by Liadoff and the Prelude to the Third Act of Lohengrin.

An audience of 3,000 attended the performance of Aida given by the Columbia Grand Opera Company in the Municipal Auditorium. Carmela Ponsele, Louise Taylor, Edward Ransome and Amund Sjovik were the successful principals.

Helen Blague, resident soprano, opened the intimate music hall of Springfield's new Museum of Fine Arts. Mrs. Blague sang a taxing program of Russian, French, German and English songs with artistry.

Springfield's Community Concerts Association has ended its drive with more than 500 members. W. M. C.

MANAGES ENGLISH SERIES

Joseph H. Riley Takes Over Mossel Concerts in Birmingham

BIRMINGHAM, ENGLAND, Dec. 1.—The Max Mossel Concert Series has been taken over by Joseph H. Riley since the death of Mr. Mossel, and a series of four is being given in the Town Hall.

The first concert was given by Florence Austral, soprano; John Amadio, flutist, and Edna Iles, pianist; and the second by Laelia Finneberg, soprano and Ania Dorfmann, pianist.

On Jan. 31, Mr. Riley will present Maria Ivogün, and Alexandra Trianti, sopranos, in a duet and lieder program, with Michael Rauchisen, pianist. The fourth program will be given on Feb. 21, by Ria Ginster, soprano; Dennis Noble, baritone, and Henry Temianka, violinist.

Holiday Program to be Given at David Mannes Music School

In place of the annual Christmas performances of La Nativité at the David Mannes Music School, the Senior Orchestra under Mr. Mannes will give a holiday program with Giorgio Ricci, ten-year-old 'cellist, brother of Ruggiero Ricci, violinist, as one of the soloists, on Tuesday evening, Dec. 19. Other soloists are to be Clotilde Mirabella, soprano, and Gwendolen Hale, contralto.

The program will include Corelli's Christmas Concerto Grossso; Moór's Barcarolle; Serenade for cello and orchestra, by Volkman; the Bach aria, Komm' Süsser Tod; Franck's duet La Vierge à la Crèche, and Bach's Third Brandenburg Concerto.

After the holiday, the orchestra's regular conductor, Paul Stassévitch, will resume rehearsals.

Passed Away

Richard Henry Warren

SOUTH CHATHAM, MASS., Dec. 5.—Richard Henry Warren, who until his retirement twelve years ago, was one of the most prominent organists in the country, died at his home here on Dec. 3.

Mr. Warren was born in 1859 in Albany, N. Y., where his father, George William Warren, was in charge of the music at St. Paul's Church. He studied first with his father and then went to Europe. His first organ position was at the Church of St. John the Evangelist in Greenwich Village, New York City. He was at St. Bartholomew's from 1886 to 1905, and from 1907, at the Church of the Ascension for a number of years.

Besides his activities as an organist, Mr. Warren was a conductor of ability. The Church Choral Society, founded by the elder J. P. Morgan, was conducted by him and for it Horatio Parker wrote his choral work, *Hora Novissima*, first given in New York in 1894. In 1895 Mr. Warren conducted summer orchestral concerts at the St. Nicholas Rink. He was also the first organist of prominence to play in a motion picture theatre.

Mr. Warren composed a number of church services and anthems, five operettas, a more serious opera, *Phyllis*, and a cantata, *Ticonderoga*. His wife, the former Helen Corbin Hurd, died here in 1921. He is survived by two brothers, Charles E. Warren and Frank C. Warren.

Mrs. Leopold Godowsky

Mrs. Frieda Godowsky, wife of Leopold Godowsky, celebrated pianist and composer, died in her apartment in the Hotel Ansonia on Dec. 4 of a heart attack. She was sixty-three, and was the daughter of Leon and Eva Saxe.

Mr. and Mrs. Godowsky first met in New York when she was fourteen and his age was fifteen. He went to Europe to study, and they were married soon after his return to America when he was twenty-one. Mr. Godowsky dedicated one of his piano sonatas to her.

Mrs. Godowsky had recently returned from the West Coast, where she spent the summer with Mr. Godowsky.

Three children survive: Leopold Godowsky, Jr.; Dagmar Godowsky, motion picture actress, and Vanita (Mrs. David) Saperton. Another son, Gordon, died last year.

Dr. Josef Hofmann and Mischa Elman played solos and Catherine Reiner sang at the funeral service, which was held on Dec. 6. Many famous musicians attended.

Walter Straram

PARIS, Dec. 1.—Walter Straram, conductor, who founded the Straram Concerts given in the Théâtre des Champs Elysées, died on Nov. 24. His age was fifty-eight. Born in London, Mr. Straram studied in Germany. Previous to founding the concerts which bear his name, he had been associated with the Opéra here. In the season of 1909-10 he was assistant conductor of Oscar Hammerstein's Manhattan Opera Company in New York. In the course of his concerts in this city, Mr. Straram introduced many works by young composers. A regrouping of the players in his orchestra was one of his recent innovations.

Dr. E. J. Biedermann

FREEPORT, L. I., Dec. 5.—Dr. Edward J. Biedermann, organist and composer, died at his residence here on Nov. 26. He was born in Milwaukee in 1849, the son of A. Julius Biedermann, also well known as a composer. From 1859 to 1864 he studied piano, organ and theory in Germany.

On his return to the United States, Dr. Biedermann lived for a time in Newburg, N. Y., later moving to New York City. He was organist of Old St. Mary's Roman Catholic Church in Grand Street during a long period, and held similar posts in other

churches. His last position of this kind, from which he resigned in 1918, was in St. Francis de Sales Church in East Ninety-sixth Street.

Many of Dr. Biedermann's choral works were written for the service of the Catholic Church. In addition, he composed many anthems, other choral works, both secular and sacred, and songs. For many years he was connected in an editorial capacity with Ed. Schubert & Co.; Hinds, Hayden & Eldredge, and J. Fischer & Bro.

Alfred De Voto

BOSTON, Dec. 5.—Alfred De Voto, pianist, for many years a faculty member of the New England Conservatory, died in Roxbury, Mass., on Nov. 24, in his fifty-eighth year. Mr. De Voto graduated from the New England Conservatory in 1898 and for several years was the official pianist of the Boston Symphony.

He had also been pianist of the Longy Club, and appeared both as a soloist and in ensemble performances. Representing the Alumni Association, he was a trustee of the New England Conservatory, and had been a member of the Boston Music Commission.

In 1918 Mr. De Voto married Ella Dyer, pianist, also of the New England Conservatory faculty, who had been his pupil. She died in 1929.

Mr. De Voto is survived by his brother, Louis R. De Voto; and by two sisters, Mrs. J. B. Valente and Edwina De Voto.

G. M. S.

Mme. Christine Trotin

The death of Mme. Christine Trotin, formerly a faculty member of the Juilliard School of Music, occurred on Nov. 23, following an operation for appendicitis. She was born in Paris sixty-six years ago, but had lived in the United States since girlhood. A teacher of singing and a pianist, Mme. Trotin was the author of a popular text book, *Key to Musicianship*, and had formerly maintained a studio in Carnegie Hall.

George W. Updegrove

HARRISBURG, PA., Dec. 5.—George W. Updegrove, concertmaster emeritus and president of the Harrisburg Symphony, died on Nov. 12. He was born in this city in 1878. He studied here and in Germany, being at one time a member of the Gewandhaus Orchestra in Leipzig. On his return, he conducted the Updegrove Orchestra, school orchestras and several bands. For six years he was president of the American Federation of Musicians, Local 269. The present Harrisburg Symphony is the culmination of Mr. Updegrove's ambition to provide orchestral music for this city.

S. L.

George Sykes Wallen

GREENWICH, CONN., Dec. 5.—George Sykes Wallen, who founded the Metropolitan Opera Club and was its president for ten years, died at the age of seventy-one on Nov. 19. He was head of the house of George S. Wallen & Co., coffee importers, in New York, and well-known as a patron of music. His widow, formerly Mrs. Nathalie Roy Green, and his son, George Gunther Wallen, survive.

Charles Henry Robinson

CINCINNATI, Dec. 5.—Charles Henry Robinson, music teacher, who had been associated with the public schools for thirty-five years previous to his retirement six years ago, died on Nov. 29. He was seventy-six.

Frank Tunison

DAYTON, OHIO, Dec. 5.—Frank Tunison, formerly music critic on the Cincinnati Enquirer, who had also been associated with the New York Tribune and the Dayton Journal, died on Nov. 14. He was seventy-six.

Mrs. Musette Brown

MESA, ARIZ., Dec. 5.—Mrs. Musette Brown, president of the Arizona Federa-

BOSTONIANS GIVEN BROOKLYN WELCOME

Annual Symphony Series Opened in Academy with Stirring Program

BROOKLYN, Dec. 5.—The annual series of concerts by the Boston Symphony was opened in the Academy of Music on Nov. 17, the occasion also commemorating the tenth anniversary of Dr. Serge Koussevitzky's consulship as conductor of the orchestra. A superbly rendered program had for its principal number Beethoven's *Eroica* Symphony. Till Eulenspiegel by Strauss and works by Pierné and Vaughan Williams completed the list.

An exhibition of portraits and sculptures of Dr. Koussevitzky, seen in the lobby, will remain open until the beginning of 1934. There are oils by Theodore Stravinsky, son of the composer, and Vodkin; a pastel showing Dr. Koussevitzky conducting the first performance of Scriabin's Prometheus, with the composer at the piano; and a bronze by Mme. Natalie Koussevitzky, his wife. Material relating to his career is also shown.

The Symphony series is sponsored by the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

John Charles Thomas was the assisting artist in the third program of Olin Downes's lecture-recital series, *The Enjoyment of Music*, given in the Academy of Music on Nov. 7. The evolution of folk melodies into modern art songs was illustrated, Mr. Thomas's singing being distinguished for rare qualities of tone and impeccable technique.

A festival choral evensong was held in St. Luke's Church on Nov. 15 under the direction of Charles O. Banks. John Holler, organist, and the choirs of Grace Church, Jamaica, and St. Paul's Church, Flatbush, assisted.

On Nov. 21, Mischa Elman, with Raymond Bauman at the piano, played sonatas by Handel and Mozart and

tion of Music Clubs, died on Nov. 19. She had been organist of St. Mark's Episcopal Church, and president of the Mesa Musicians' Club.

Arthur Land

YONKERS, N. Y., Dec. 5.—Arthur Land, father of Harold Land, baritone, died on Nov. 21. He was a director of the Westchester Trust Company, treasurer of the Yonkers Building and Loan Association, and vice-president of the People's Saving Bank.

Austin G. Hughes

CAMDEN, N. J., Dec. 5.—Austin Hughes, who had been a tenor member of the Metropolitan Opera twenty years ago, died on Thanksgiving Night. He was forty-nine.

A. F. Thiele

DAYTON, OHIO, Dec. 5.—A. F. Thiele, formerly manager of the Cincinnati Symphony, died at his home here yesterday.

Arthur H. Richmond

Arthur H. Richmond, baritone, and teacher of vocal music at the New York Institute for the Education of the Blind, died on Dec. 1, after a short illness. Mr. Richmond conducted the choral work of the institute.

Martin Bergin

PATERSON, N. J., Dec. 5.—Martin Bergin, father of Margaret Bergin, contralto, formerly of the Metropolitan Opera, died today at the age of sixty-six.

works by Lalo and Vieuxtemps, illustrating Mr. Downes's comments on music for the violin.

Additional Series Commences

The popularity of *The Enjoyment of Music* programs has resulted in an additional series of fifteen Sunday afternoon lecture-recitals on the same order, also with Mr. Downes as commentator and under the auspices of the Brooklyn Institute of Arts and Sciences. The first of these, devoted to classical and romantic vocal music, was given on Nov. 26 with Margaret Matzenauer and Richard Crooks as assisting singers. Frank La Forge was at the piano. The Hall Johnson Negro Choir, singing spirituals and blues, took part in the program on Dec. 3.

The season's first Apollo Club concert was held in the Academy on Nov. 29. There was admirable singing of a Bach chorale, of Franck's setting of Psalm 150 and of various secular compositions under the conductorship of William Armour Thayer. Gladys Swarthout, guest soloist, sang an aria from *La Favorita* and other works very effectively. The audience was large and socially distinguished. This is the club's fifty-sixth season.

Jane Winton, moving picture actress, made her operatic debut in the Academy on Nov. 29, appearing as Nedda in *Pagliacci*. Her voice is somewhat light, but is of pleasing timbre, and she was thoroughly at ease in the "dramatics" of the role. Gabriele Simeoni conducted. Rodolfo Gerardi was the Canio, and Edgardo Lugano the Tonio.

Fritz Kreisler's annual recital was given in the Academy on Nov. 27. He played the Bach Chaconne, Grieg's Sonata in C Minor and a host of short pieces.

FELIX DEYO

Dessoff Choirs to Give Three New York Concerts

The Dessoff Choirs, conducted by Margarete Dessoff, will give New York concerts on Dec. 19, March 16 and April 18. The first and third programs are to be presented in the Town Hall; the second, to bring an appearance of the Vecchi Singers, will be given in the French Institute. The Vecchi Singers are the group which gave Orazio Vecchi's *L'Amfiparnaso* twice in New York and once at Harvard University last winter. This season they are presenting the work in the Library of Congress, Washington, at Vassar College and at other universities and public institutions.

Fay Foster Completes Chinese Play

Fay Foster has remained late in the season at her summer home in Lavallette, N. J., in order to complete, in collaboration with her mother, a one-act Chinese play, *The Honorable Mme. Yen Yung Chi*. The new work will be presented for the first time, in conjunction with the Chinese operetta, *The Moon Lady*, at the Salon Viennese on Dec. 10.

Newcomers Appear in Sunday Nights at Nine

Newcomers in the cast of Sunday Nights at Nine at the Barbizon Plaza are: Nina Gordani, singer of character songs in costume; Ray Perkins, whose contribution is styled *Right Out of Radio*; and, as guest artist, Marek Windheim, tenor of the Metropolitan Opera.

High Standard of Vocal Artistry Sustained in San Francisco Opera

Emperor Jones Arouses Lively Discussion—Tibbett Acclaimed in Title Role — Bori Makes Initial Operatic Appearance in City as Brilliant Manon—Children Attend Coq d'Or

SAN FRANCISCO, Dec. 5.—What is opera and why is opera? These are moot questions in San Francisco at the moment. The town is divided in its opinion on both problems. For we have seen *The Emperor Jones*. And the powers that be have discovered that whereas opera at night will invariably draw capacity audiences, an afternoon performance of the same work with the same cast will be given before a lot of empty seats. Evidently, there are many who count the society audience as part of the show.

But to revert to the operas themselves. The second week of the San Francisco Opera Company opened on Nov. 14 with *Manon*, which remains an outstanding production from the standpoint of vocal artistry. It brought Lucrezia Bori to the San Francisco opera stage for the first time. She won the hearts of all auditors by the beauty of her singing and her histrionic performance. We have never seen so perfect a *Manon*.

This opera also brought the season's first appearance of Dino Borgioli, who surprised even his most ardent admirers by the excellence with which he enacted the role of Chevalier des Grieux. His singing, by virtue of its tonal beauty and the musicianship which it unfailingly reveals, won Mr. Borgioli a series of ovations last year. In *Manon* he proved an equally satisfying actor.

Alfredo Gandolfi was a handsome Lescaut, and the rest of the cast was competent. It included Louis D'Angelo as the Count, Ludovico Oliviero, Nathan Stewart, Myrtle McLaughlin, Letha Wayne, Helene Strause, Madelaine Lanz, André Ferrier, Georges Simonet and Robert Stanton. As for the chorus, its shortcomings didn't matter.

Wilfred Pelletier (who always proves a satisfying conductor), and the orchestra did excellently by the Massenet score.

Thrills in *Emperor Jones*

The *Emperor Jones*, new here, came on Nov. 17 and the reactions of auditors seemed to be in relation to their years. The older generation was wholly displeased, shocked, and horrified that such a thing should be classed either as opera or as music. The more contemporary the listener's thought, the more willing was he to accept *The Emperor* as a noble and remarkably successful experiment in modern music-drama. Some of us were frankly thrilled by it.

The success of the Gruenberg opera was due to Lawrence Tibbett, who not only played the title role with magnificent artistry but also supervised the acting of the others, and to Wilfred Pelletier, who conducted. A Negro chorus recruited from the Coleridge-Taylor Choral Club of the Booker T. Washington Community Centre, sang lustily and with fine spirit—thanks to the careful training of Ethel Clark, director of the ensemble.

Raymond Marlowe and Myrtle Leonard did all that could be expected in the subordinate roles, and Nico Charisse

contributed a fine bit of dancing as the Congo Witch Doctor.

The staging left a good deal to be desired in the way of lighting and management. The visions were much too realistic, and Jones was too obviously going about in a small circle in a not very dense jungle. Tom-tom and cur-



Alfred Hertz Conducted Wagnerian Performances in the Golden Gate Series

tain cues were mishandled. But it was a tremendously impressive experience and Mr. Tibbett, of course, won a personal ovation.

Cigarette Comedy Presented

The *Emperor Jones* was preceded by *The Secret of Suzanne*. Nina Morgana was highly successful as Suzanne, singing and acting with winning charm. Mr. Gandolfi's delivery of the text was excellent. Mr. D'Angelo was rightly humorous as the dumb servant. Antonio Dell'Orefice conducted.

A repetition of *Tristan und Isolde* was given the following Sunday afternoon, with Alfred Hertz conducting and Gertrude Kappel, Paul Althouse and Kathryn Meisler in major roles.

The Familiar Double Bill

A performance of *Cavalleria Rusticana* was followed by *Pagliacci*. Claudia Muzio gave a somewhat exaggerated histrionic portrayal of Santuzza. Mr. Borgioli was an excellent Turiddu, singing the part for the first time. Miss Leonard invested the music of Lola with a beautiful and ample voice. Miss Strause made the best Mamma Lucia we have yet seen and heard. Mr. Gandolfi was convincing as Alfio. Miss Bori, Giovanni Martinelli and Mr. Tibbett were the stars in *Pagliacci*, each winning the individual success which the public has learned to expect from them. Mr. Dell'Orefice conducted.

In *La Traviata* on Nov. 24, Miss Muzio's Violetta was excellent from the acting point of view, and her *mezza voce* singing had an exquisite quality. Mr. Borgioli did well as Alfredo. There was another ovation for Mr. Tibbett, cast as the elder Germont. Mr. Gandolfi was a conspicuously good Baron Douphol; Querita Eybel a pretty and competent Flora, and Miss McLaughlin the Annina. George Eldredge and Amerigo Frediani were local singers who played small parts acceptably.

Incidental dances arranged by Adolph Bolm featured Elise Reiman, Dimitri Romanoff and Nico Charisse in a spe-



Lucrezia Bori Was Welcomed At Her First Operatic Appearances in San Francisco

cially number that was well done even if a bit out of place. The corps de ballet appeared in a gypsy dance that was colorful, to say the least. The orchestra was of variable merit, as was the chorus. Gaetano Merola, general director of the company, conducted.

Fantasy Is Given Again

A repetition of *Le Coq d'Or* drew an enthusiastic and ample Sunday afternoon audience which included a large number of children. The performance was much superior to the premiere, and the second act was particularly good—thanks to Adolph Bolm, Baclanova Ruiz, and Emily Hardy—the leading dancers and soprano, respectively.

Miss Bori was an ideal Mimi in *La Bohème*, in which Mr. Borgioli, Richard Bonelli, Mr. Gandolfi, Ezio Pinza, and Miss Hardy also contributed excellent moments. In addition to the capacity audience in the Opera House, some 5,000 more persons gathered in the Exposition Auditorium heard the performance by remote control, owing to the generosity of the San Francisco Art Commission. Miss Bori and Mr. Borgioli were taken to the larger auditorium and introduced to the crowd there during the course of the evening.

Forza del Destino Admired

La Forza del Destino concluded the subscription series on Dec. 1 and proved second only to *Manon* in point of vocal merit. Miss Muzio, Mr. Martinelli and Mr. Bonelli, as Leonora, Don Alvaro and Don Carlo respectively, were heard at their best—as was Ezio Pinza, who did beautiful singing in the part of the Abbot. Mr. Gandolfi's character work in the role of Friar Melitone was excellent. Miss Leonard was a radiant and rich-voiced Preziosilla. Miss Strause made the small part of Curra outstanding for vocal and histrionic merit. Mr. Oliviero, Mr. D'Angelo, Mr. Eldredge and May Sewall were competent in lesser parts.

A Thanksgiving matinee of *The Emperor Jones* and *The Secret of Suzanne* brought a second capacity house.

A three-hour operatic concert delighted a capacity audience on Sunday afternoon. It was the culminating event in what was unquestionably the best opera season the San Francisco Opera Company has yet produced. Conductors were Mr. Merola, who deserved hearty commendation for the merits of the series, Mr. Pelletier and Mr. Dell'Orefice. The singers were Miss Bori, Miss Hardy, Querita Eybel, Miss Leonard, Mr. Borgioli, Tandy MacKenzie (who

sang with the company last year but not in the series just ended), Mr. Tibbett, Mr. Gandolfi, Mr. Pinza, Nathan Stewart and Mr. Marlowe.

MARJORIE M. FISHER

HARRISBURG GIVES NOTABLE PROGRAMS

Local Organizations and Guest Artists Heard in Concert Schedule

HARRISBURG, Pa., Dec. 5.—The Brahms Club, a singing organization of mixed voices, gave a concert on Nov. 14 under the leadership of George Sutton.

The choir of Market Square Presbyterian Church, Donald Kettring, organist and choir director, sang Elijah at a special service on Nov. 26. Soloists were Sara Miller Hayes, Dorothy Urich, John W. Miller and John W. Wilson.

The Mozart Festival Chorus has been reorganized with a large enrollment. Under the baton of the newly-elected conductor, Willy Richter, the chorus will sing *The Messiah* on Dec. 12.

Wednesday Club Is Active

The Wednesday Club, of which Mrs. John C. Reed is president, has been active, giving a variety of programs. Rose Ponselle appeared in the Artists Series, and Leon Tumarkin gave a piano recital. Other attractions have been a Latin-American program by club members, a program entitled *The Gay Nineties* and *Classical Jazz*, and excerpts from *The Mikado* given in costume with success.

Of unusual significance was the program, *Excerpts from Wagnerian Operas*, given by the Wednesday Club on Nov. 28. Those who took part were Clarence Moss, Robert Dilworth, Harry Banzoff, Paul Higgins, Fred Stonesifer, Perce Whyte, Abram J. Dewhirst, Mrs. Charles Shaffner, Romaine King Lantz, Karl Aument, Helene Hartman, Thamzine Cox Drake, George Sutton, Winifred Zeigler, Mrs. John C. Palmer, a vocal ensemble under the direction of Mrs. Edwin J. Decevee, and instrumental ensembles.

The All-Star Concert Series, under the local management of Robert H. Mathias, opened on Nov. 9 at the Educational Forum with a piano recital by Sergei Rachmaninoff.

S. L.

Mr. and Mrs. Carl Kaufmann Celebrate Wedding Anniversary

BOSTON, Dec. 5.—Mr. and Mrs. Carl F. Kaufmann celebrated on Dec. 4 the twenty-second anniversary of their wedding. A musical program was played by the Norfleet Trio. Formerly a member of the Metropolitan Opera in New York, Mr. Kaufmann took part in an early production of *Die Meistersinger* in that house under the baton of the late Anton Seidl.

G. M. S.

Festival Performances at Bayreuth are Outlined

BAYREUTH, Dec. 1.—The festival performances will take place next year from July 22 to Aug. 23 and will include six performances of *Parsifal*, four of *Die Meistersinger* and three complete Ring cycles. Richard Strauss will conduct the *Parsifal* performances, as he did this year, and many of the prominent singers who took part will again be heard.

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Left: Elisabeth Rethberg Returns on the Conte di Savoia, with Her Dog, Lux. The Soprano Is Now On Concert Tour Before Rejoining the Metropolitan Opera



Right: Ernest Schelling Arrives from Europe on the Champlain and Advocates a Listener Tax for Radio. The Genial Conductor Will Inaugurate His Series of Philharmonic-Symphony Children's Concerts on Dec. 16

Cosmo Sileo



Francis Macmillen, Violinist (Left, Standing), with Richard Hageman, Composer and Coach, Mrs. Hageman (Left, Seated), and Mrs. Macmillen at Cannes, Where They Spent the Summer



Maria Müller, Metropolitan Opera Soprano, in Salzburg with Her Husband, Dr. Reichenauer (Left) and Max Altglass, Tenor of the Metropolitan, Mme. Müller's Teacher



Arturo Vita, New York Coach and Teacher of Singing, Seen in the Vermont Mountains Where He Had a Summer Vacation



Rosa Raisa (Right), Strolling with Eleanor Reynolds, Contralto, in Front of the Hotel Esplanade During the Recent Italian Opera Season in Berlin, in Which the Soprano Sang with Success



Gladys Swarthout, Metropolitan Mezzo-Soprano, and Her Husband, Frank Chapman, Baritone, on Their Way to One of the NBC Gala Week Programs at Radio City. Miss Swarthout Was a Soloist on the Metropolitan Opera Hour During the Week

ORMANDY

Conductor

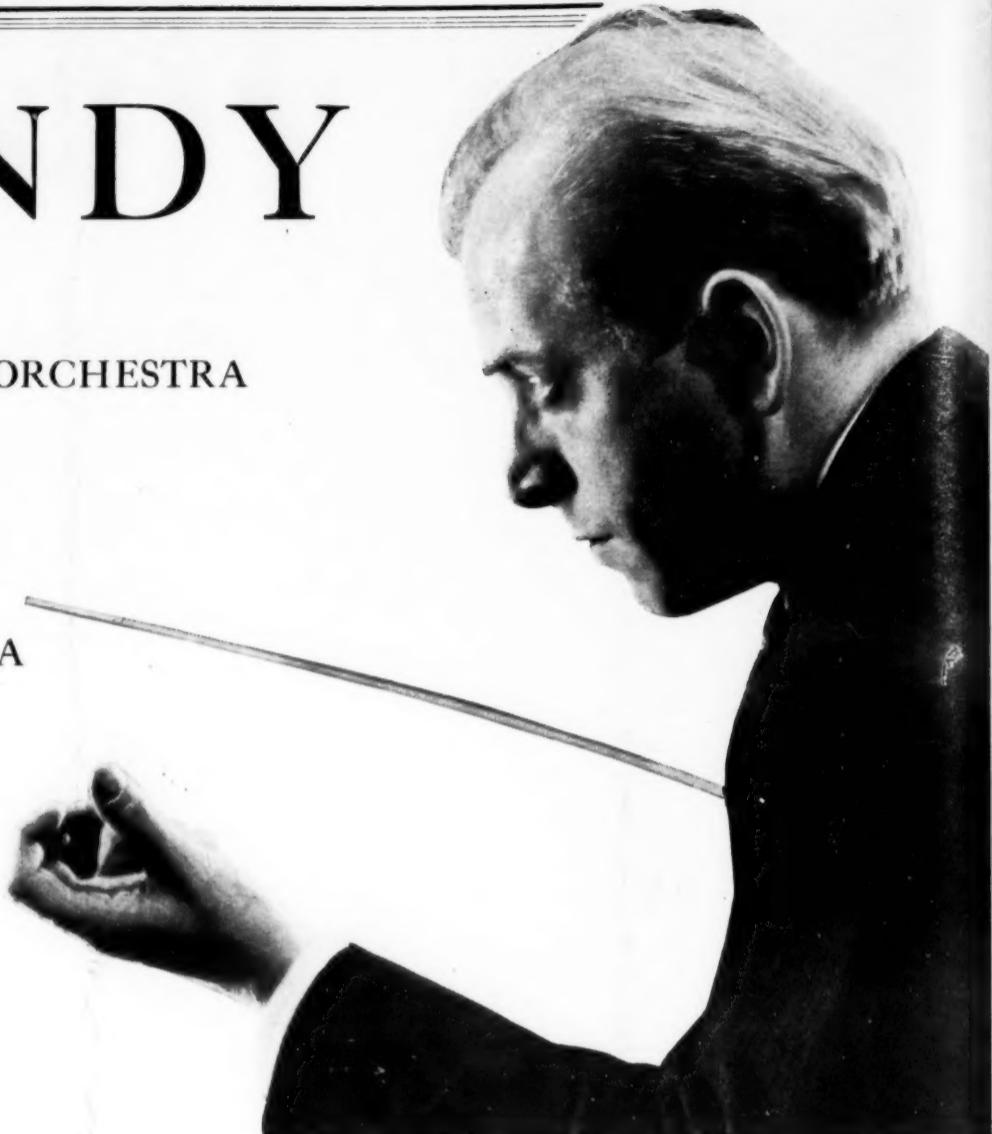
MINNEAPOLIS SYMPHONY ORCHESTRA
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Guest Conductor

PHILADELPHIA ORCHESTRA
(3rd Season)

1933-1934



PHILADELPHIA

"Ormandy, always a welcome guest, came bearing gifts in an unusually fine program beautifully presented to a highly gratified audience." *Record, Nov. 18*

"He had brought with him his facility for devising interesting programs. Thoughtful, eloquent and vital performance of Brahms's First Symphony."

Evening Public Ledger, Nov. 18

"Ormandy has the faculty of keeping attention alert and interest alight—no small achievement in a conductor."

Inquirer, Nov. 18

"Ormandy's dynamic conducting is popular in Philadelphia and rightly so. Skillful and authentic baton."

Public Ledger, Nov. 21

"The effect of the whole concert was one to dispel the blues. The audience recalled Ormandy so many times it seemed almost as though they were begging for more."

Inquirer, Nov. 21

BALTIMORE

(On tour with The Philadelphia Orchestra)

"Ormandy sent the large audience home with its cordiality to him at its peak." *Evening Sun, Nov. 23*

"Blond young conductor of marked executive skill and attractive personality."

Post, Nov. 23

MINNEAPOLIS

"The orchestra under Eugene Ormandy played like demons—or angels. Again we were amazed by the life, the animation, and acute awareness which Ormandy injects into his scores, his transcendent ability to keep the blood circulating in the music he conducts."

Star, Oct. 29

"Ormandy was back at his post brimful of energy, and radiating a musical glow that as always found its ardent reflection in the orchestra."

Tribune, Oct. 29

"The wonderful conductor of the Minneapolis Symphony conducted the fourth concert with, even in him, exceptional zest and skill. Whole event truly memorable, with outbursts of approval of an ovational character and double and triple recalls for Ormandy every time he left the podium."

Journal, Nov. 25

WASHINGTON

(On tour with The Philadelphia Orchestra)

"Ormandy came and conquered his Washington audience. Forceful and convincing, he immediately demonstrated his possession of the type of talent that makes great conductors."

Star, Nov. 22

"One of the most genuinely satisfying concerts heard here. Ormandy's selection of a program was conspicuously successful and his handling of the orchestra brilliant."

Times, Nov. 22

Management: ARTHUR JUDSON

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New York City